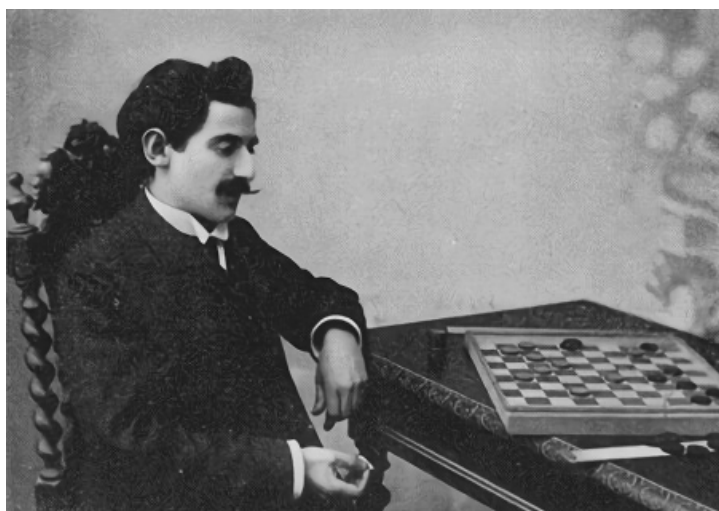


250 NEW POSITIONS
of the World Champion (1895-1912)
Isidore Weiss
in
DRAUGHTS



Adapted by Govert Westerveld
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May 15, 2021 at 6:28 AM

250 New Positions of the World Champion (1895-1912) Isidore Weiss in Draughts.

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Academia de Estudios Humanísticos de Blanca (Murcia) Spain

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May, 2021.

30540 Blanca (Murcia) Spain

DEDICATION:

To my draughts friend

Fangchao Chen

in China

Preface

My father who was a great draughts player often spoke of Weiss, Fabre, Molimard, and other great French players. It's been a while since Fangchao Chen from China asked me if I had books on shots. And as I had a booklet on the shots of seven pieces at the time, I gave him an eBook about it. And I thought that it would be a good idea to write Isidore Weiss's biography and to edit the two books that deal with his shots, compositions, and endgames, as well as writing a new book on this topic. This way draughts players would get to know the ingenious game of the former world champion and learn about this player's great sacrifices in order to see this game grow in the 20th century. A game that, according to my studies, was invented in Spain at the end of the 15th century.

Mr. J. Markus in Amsterdam had performed a praiseworthy work by reversing many remarkable positions - left by the grandmaster Isidore Weiss - in the form of a simple book. The book was published by the *Dammersweekblad* (L'Hebdomadaire du Damiste) in Amsterdam in 1936. Years later this work was issued by Éditions Maurais in Montreal in 1979. This work of 250 positions that I write in English, French, and Spanish to cover Asia, Africa, and South America, is a complement to the biography I have written in English about Isidore Weiss.

I am very grateful for the full support of some draughts players. My first word of thanks goes to the late Dr. Diego Rodríguez (1940-2015) who had sent me a lot of photos for twenty years and to the French player Richard Przewozniak who sent me a lot of documents. I give my second thanks to Hanco Elenbaas who is a real detective and who also supplied necessary information. My third thanks go to Wim Van Mourik who sent me various photos and documents. By reading this book you will quickly discover France's influence on the development of the international draughts game on the 100-square draughts board around 1900.

Govert Westerveld

INDEX:

1	History of the draughts game	1
1.1	Bibliography.....	36
2	Spanish historical traces.....	42
2.1	The first traces of draughts.....	42
2.1.1	1050 Farisia	42
2.1.2	1243 Philippe Mousket.....	42
2.1.3	1369 Geoffrey Chaucer	42
2.1.4	1380 Sir Ferumbras	43
2.1.5	1400 The destruction of Troy	43
2.2	New board games	44
2.2.1	Jumping.....	44
2.2.1.1	Alquerque-12	44
2.2.1.2	Andarraya - Spain.....	45
2.2.1.2.1	Turkish draughts.....	47
2.2.1.3	Marro de Punta - Spain	53
2.2.2	Enclosing	54
2.2.2.1	Malay draughts.....	54
2.2.2.2	Thai draughts	54
2.2.2.3	European draughts	54
2.2.2.4	Alquerque-12 with enclosing	55
2.3	The first draughts works.....	56
2.3.1	SPAIN around 1505.....	56
2.3.1.1	Works between 1547 and 1659.....	57
2.3.2	FRANCE 1668	60
2.3.2.1	A Spanish draughts book printed in 1635	60
2.3.2.2	A French draughts book printed in 1668	60
2.3.3	GERMANY 1700	61
2.3.4	ENGLAND 1756	62
2.3.5	THE NETHERLANDS 1785	63
2.3.6	ITALY 1800.....	65
2.4	Board games related to draughts	67
2.4.1	Tûkvnanawöpi	68
2.4.2	Aiyawatstani	69
2.4.3	Kharbaga.....	70

2.4.4	The Philippine draughts	71
2.4.5	Moo	72
2.4.6	Hypothesis	73
2.5	Notation in letters.....	74
2.6	Dame	75
2.6.1	The dame in chess	76
2.6.1.1	Multiple dames in chess.....	77
2.6.2	The dame (queen) in draughts.....	78
2.6.2.1	Multiple dames (queens) in draughts	78
2.6.2.1.1	The crown pawn	79
2.7	Game of the damas	83
2.8	The pawn	84
2.9	Houses and small houses.....	85
2.10	The long line	86
2.11	Killing.....	88
2.12	Eating	89
2.13	Black begins the game	90
2.14	The level of playing draughts	91
2.15	Bibliography	92
3	Introduction.....	100
4	Biography of Isidore Weiss	107
4.1	Draughts club Isidore Weiss	113
4.2	Provocations to Weiss.....	116
4.3	The championship of France 1910	118
4.4	The world championship in Paris	122
4.5	Weiss's death in 1936.....	122
4.5.1	Jack de Haas's Obituary	126
4.5.2	Benedictus Springer's Obituary	127
4.6	The forcing move and shot.....	128
4.7	The forcing move and shot.....	130
4.8	The forcing move and shot.....	132
4.9	Two forcing moves and gaining a man.....	134
4.10	Weiss's shot	136
4.11	Weiss's chain	138
4.11.1	Opening n ^o 1.....	138
4.11.2	Opening n ^o 2	139
4.11.3	Opening n ^o 3 (with white).....	140
4.12	Weiss motifs	141
4.12.1	Motif I	141

4.12.2	Motif II	142
5	THE FIRST PART.....	146
5.1	Series of exercises without a king for beginners	146
6	THE SECOND PART	155
6.1	Elementary exercises with a king for beginners.....	155
7	THE THIRD PART	168
7.1	Graduated endgames with a king	168
8	THE FORTH PART.....	183
8.1	Problems ending in a draw	183
9	THE FIFTH PART	187
9.1	Endgames without a king	187
10	THE SIXTH PART	191
10.1	Practical shots	191
11	THE SEVENTH PART	193
11.1	Basic problems	193
12	THE EIGHTH PART.....	197
12.1	Graduated problems with kings.....	197
13	THE NINTH PART	207
13.1	Problems without kings.....	207
14	THE TENTH PART.....	213
14.1	Studies without kings	213
15	THE ELEVENTH PART.....	225
15.1	Corrected positions	225
16	THE TWELFTH PART.....	227
16.1	Compensation for some deleted positions	227
17	THE THIRTEENTH PART	229
17.1	Solutions	229

Amsterdam, the flame of freedom of mind

**When I want to ease my mind,
it isn't honour that I seek but freedom.**

Rembrandt van Rijn

Famous Dutch painter
(1606-1669)

Govert Westerveld

(Monnickendam, 1947)

As an independent researcher he has so far published 160 books in various branches of history and mind sports (Spanish history, Spanish biographies, history of chess, alquerque, draughts, biographies of prominent figures in draughts, draughts (checkers) playing, etc.) and his works are written in Spanish, English, French, German, Portuguese, Italian, Dutch, and Arabic.



In 1963 he became the youth draughts champion of the Netherlands after beating the child prodigy Ton Sijbrands in the provincial preliminary rounds. In the 1964 Brinta Junior Tournament he achieved a winning position against Andreas Kuijken, but lost decisively to Ton Sijbrands and Harm Wiersma. He predicted that the latter two players would one day become world champions. In 1965 he ended his draughts career with an honourable third place in the North Holland Senior Provincial Championship, ahead of Wim de Jong and Ed Holstvoogd, who

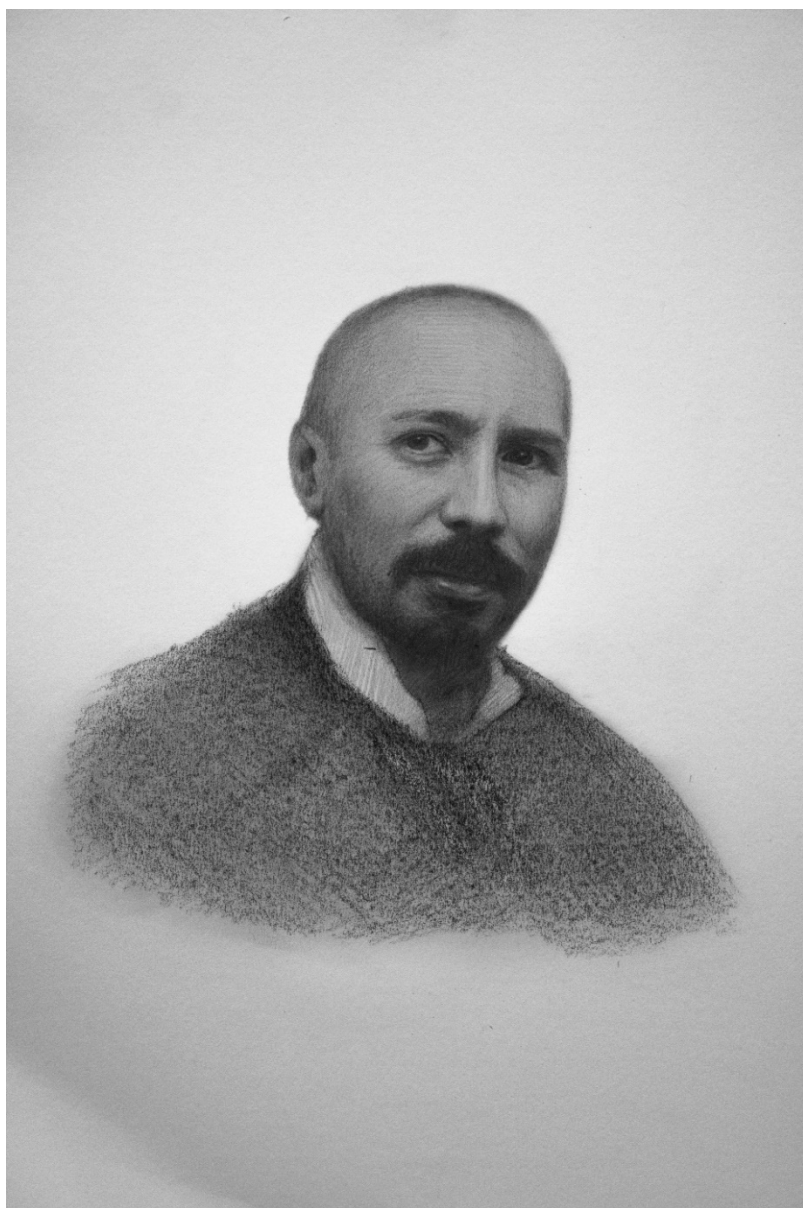
had finished first and second in the 1962 Dutch Senior Championship.

He traveled through several countries in Europe to learn languages. With his MBA and knowledge of several languages including Spanish he worked for a few years as a bookkeeper at an international trading firm in Amsterdam, which was then one of the 500 most important companies in the Netherlands and of the Jewish origin. In 1974 he settled permanently in Spain and in 1978 co-founded the company Zoster S.A. with many professors. He was in charge of selling natural extracts in the countries of export and developing new products. The company was sold to the multinational Grupo Ferrer which then belonged to Carlos Ferrer Salat, who was the president of the Spanish Olympic Committee between 1987 and 1998. Govert Westerveld then worked since 2000 with former biochemists from Zoster S.A. in the formation of Nutrafur S.A. and there again engaged in the export and development of natural extracts. The company was sold to an Israeli multinational in 2015 also thanks to his contribution to the development of an important new product.

In 2002 he was appointed the Official Chronicler of Blanca (Murcia, Spain) jointly with his friend Ángel Ríos Martínez for his historical work in the village. In the same year he was named an Academician by the Real Academia Alfonso X el Sabio in Murcia for his historical research. He is a member of the Spanish Association of Official Chroniclers in Madrid and the Association of Official Chroniclers in the Region of Murcia. He is Hispanist Emeritus (Instituto Cervantes): Hispanist of the International Association of Hispanists (AIH) and the Association of Hispanists of the Benelux (AHBX). He was a member of the history committee of the Spanish Chess Federation in Madrid for many years. Finally, he is one of the two official historians of the World Draughts Federation (FMJD).



Ch. Moyencourt
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Ives de Goff
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1 History of the draughts game

The game of Alquerque-12 is the precursor of draughts or checkers that was called “el juego de marro de punta” (1547) and "Juego de las Damas" (1597) in Spanish. I have for many years studied the history of draughts which I considered to have been invented in the Spanish town of Valencia around 1495.

Apart from that I considered that the new powerful Dama (French: Dame) in chess and draughts was none other than a representation of Queen Isabelle of Castile (Isabel la Católica) on the chess and draughts board¹. This hypothesis was confirmed and documented by José Antonio Garzón Roger². Years later Garzón bolstered the hypothesis with more documents³. Today most historians agree, but the Dutch draughts researcher Arie van der Stoep does not agree due to etymological findings. According to him draughts is a French invention. He holds the same opinion on the Alquerque-12, which was a very popular game in France before the XVI century according to his

¹ **WESTERVELD, Govert** (1987) International Dama News. From Spain. In: Dutch Draughts Magazine “Het Nieuwe Damspel”, issue 3, July-September, p.71

WESTERVELD, Govert (1990) Ciencia sobre un tablero”, Editor: PPU S.A., ISBN 84-7665-697-1 (With the collaboration of Florentina Navarro Belmonte).

WESTERVELD, Govert (1994) Historia de la nueva dama poderosa en el juego de Ajedrez y Damas. (History of the new powerful Queen in the game of chess and draughts), pages 103-225. Homo Ludens: Der spielende Mensch IV, Internationale Beiträge des Institutes für Spielforschung und Spielpädagogik an der Hochschule "Mozarteum" - Salzburg. Herausgegeben von Prof. Mag. Dr. Günther C. Bauer.

WESTERVELD, Govert (1997) “La influencia de la reina Isabel la Católica sobre la nueva dama poderosa en el origen del juego de las damas y el ajedrez moderno”. In collaboration with Rob Jansen. ISBN 84-605-6372-3 - 329 pages – Foreword by Dr. Ricardo Calvo and Prof. Dr. Juan Torres Fontes - University of Murcia (In the Dutch language).

² **WESTERVELD, Govert** (2004). La reina Isabel la Católica: su reflejo en la dama poderosa de Valencia, cuña del ajedrez moderno y origen del juego de damas. In collaboration with José Antonio Garzón Roger. Foreword: Dr. Ricardo Calvo. Generalidad Valenciana. Conselleria de Cultura, Educació i Esport. Secretaria Autònoma de Cultura.

³ **GARZÓN ROGER, José Antonio** (2010) Nuevos documentos relativos a la afición de los Reyes Católicos al ajedrez. In: Luca D’Ambrosio et al. (Ed), Publicación Jubilar en honor de Alessandro Sanvito. Contribuciones internacionales sobre Historia y Bibliografía del ajedrez. Vindobono, pp. 251-271

knowledge. He furthermore stated that players used a dama in the Alquerque-12, although this rule was not mentioned in the game book of Alfonso X The Wise (1283). Van der Stoep came to this conclusion after having played the game on a computer.

Seeing that the first Spanish draughts⁴ book was printed in 1547 in Valencia and the first French draughts book in 1668, I cannot believe that draughts was invented in France. I invited Van der Stoep to prove with archaeological findings that the Alquerque-12 was very popular in France, but according to this historian I should have known that something like that could not be done. I was not happy with Van der Stoep's⁵ scientific explanations. I investigated the archaeological findings of the Alquerque-12 in France and Spain because I did not believe that the Alquerque-12 was very popular in France before the XV century. I found⁶ that 98 drawings of the Alquerque-12 were found in Spain, whereas only 10 were found in France. In other words, the game was not popular in France at all.

The description of Alquerque-12 is in an awful situation because there are many types of Alquerque and each type has its own history. King Alfonso the Wise let us know in his gamebook of 1283 that there was the Alquerque-3, Alquerque-9, and Alquerque-12. The historical explication of the Alquerque-12 therefore cannot be given in a generically. Yet we constantly see archaeologists and historians publishing general descriptions of the word alquerque, in which they include the Alquerque-12:

⁴ The first chess book in Valencia was: Cf. **VICENT, Francesch** (1495) *Libre dels joch partitis del Scachs en nombre de 100 ordenat e compost per mi Francesch Vicent, nat en la ciutat de Segorbe, criat e vehí de la insigne e valeroso ciutat de Valencia*. Y acaba: A loor e gloria de nostre Redentor Jesu Christ fou acabat lo dit libre dels jochs partitis dels scachs en la sinsigne ciutat de Valencia e estampat per mans de Lope de Roca Alemany e Pere Trinchet librere á XV días de Maig del any MCCCCLXXXV.

⁵ **STOEP, Arie van der** (2006) Vierduizend jaar dammen. In: *Het Damspel*, number 5, pp. 16-17

STOEP, Arie van der (2006?) Four thousand years draughts (checkers)

In: <http://alemanni.pagesperso-orange.fr/history.html>

⁶ **WESTERVELD, Govert** (2013-2018) *The History of Alquerque-12*. Three volumes.

"The origin of the game of alquerque possibly dates back to the Bronze Age: figures known as "Tiras" have been found engraved on rocks in the Alpine region, especially near the Lake of Garda. In ancient Egypt: we find boards drawn on stone blocks that form the roof of the Temple of Kurna in the city of Luxor, dated to about 1400 BC. As from the historical period they appear on the Galician rocks such as Maia or Baiona and from the Roman world we know the exemplars of Mulva (Sevilla). Others state that it is thought to have originated in the Middle East."

So, experts let us think that the Alquerque-12 comes from the ancient Egypt and Roman world. Other historians follow Van der Stoep and try to convince us that the game was much more popular in France than in Spain. Basing themselves on etymology, historians even dare to assert that the present-day checkers (draughts) game developed in France and came there from the Alquerque-12. So, we see statements like this on the internet:

Alquerque had been played in ancient Egypt more than 3000 years ago, and it was brought to Europe in the 8th century by Moor warriors. This game was an inspiration for the contemporary, and very popular around the world, checkers.

Who is partially responsible for these stories? None other than the famous boardgame specialist Harold James Ruthven Murray (1868 – 1955). In 1952 Murray published *A History of Board Games Other Than Chess* proposing the theory that alquerque-12 originated in Egypt and draughts in France. Since his famous book about the *History of Chess* in 1913 everybody believed what Murray said because he was and continued to be one of the greatest specialists in board games. Many historians believe that Murray is infallible, but this idea will only paralyze the future work of others.

Murray dominated English, German, Latin, Norman-French, and it was marvellous to see that at a later age he also learned Arabic to decipher Arabic chess manuscripts. However, he did not know the Spanish language like many others, and so he was not aware of the famous chess and draughts history of Spain. He knew a lot of the history of draughts from William Shelley Branch (1854 – 1933) without mentioning him. The truth is that Murray copied historical pages of other historians without mentioning them on several occasions. Sooner or later everybody will know that.

Discrepancies by other historians

Van der Stoep does not give written proofs of the fact that Alquerque-12 was played with a long King (Spanish: Dama) in Spain between the 8th and 14th century. Nor does he prove that Alquerque-12 was extremely popular in France between 1000 and 1500, nor that Alquerque-12 was transferred to the chessboard in France in the 14th century. However, if we take into account Pratesi's theory, an assumption that needs more proofs⁷, then draughts was played before all among members of the leading social class. If this is true, then such members would have written books or manuscripts about the game. This is not the case in France, nor other countries in the 16th and 17th centuries, but only in Spain. Pratesi is aware that he needs to provide proofs, but he gave an example by means of the book written by Giorgio Roberti⁸. Roberti, a recognized authority on whose research we can rely, makes clear that draughts was for a long time played almost exclusively by representatives of the middle and upper classes. It became popular in the 1930s. Here is an overview of Pratesi's thesis:

And what can be told about the draughts game?

I am silent on the question of the origin or the French original name that could mean "game played by women of the aristocratic class" early on. For me the social distribution is important. According to the common view the game remained mainly restricted to the lower classes, but that view is surely a nuance. Just as other games that require high skill, one cannot play the game on a high level without a lot of experience. Playing the game well requires natural aptitude and study of the theory in addition to practice: a player must analyze the parties and study opening variants. It requires enough free time for the player to teach himself, learn from a book, or take lessons from a draughts master – exactly the matters that make up the education of people from the higher classes. Therefore, only the better off could easily increase their knowledge of the game. And so, as I suggest, we can expect past top players to come from the leading social classes: nobles, representatives of the Church, army officers, and merchants.

⁷ **PRATESI, Franco** (1998) Dammen voor de hogere standen. In: Dutch draughts magazine *De Problemist*, issue 1, February, pp. 16-17

⁸ **ROBERTI, Giorgio** (1995) I giochi a Roma di strada e di osteria. Edition Newton Compton, Roma, pp. 365-368

It is intriguing to know the opinion of one of the first draughts historians in Holland, Gerard Bakker, who published numerous heated discussions with Van der Stoep in his draughts magazine *Het Nieuwe Damspel*. Here is what he stated about the origin of draughts⁹ in the Dutch draughts magazine *De Problemist* in 2000.

About the origin of the draughts game

In a foreword and introduction to [the two books] *Dammen zonder dammen en Dame blanche* I have (in both cases with some words) indicated a connection between (the titles of) these books and *the first historical draughts game* such as that it must have occurred around 1500 in Spain. It is known to me that Arie van der Stoep graduated with a doctoral thesis entitled *About the Origin of the Word Draughts Game* and it has not escaped me that he believes (and now writes literally) that he has discovered the origin of draughts with that work. If Arie van der Stoep's language facts point to a prehistoric draughts game of which the board, pieces, game, and players are still to be discovered, then I take note of this information. I am of the opinion that history cannot be reduced to language.

Bakker is not the only historian who has discrepancies with Van der Stoep. Jean Michel Mehl (1946) is an expert in the medieval history and games. He graduated in 1988 in Paris precisely on the games played in France. One thing is clear to Mehl¹⁰: draughts was unknown in France in the medieval times and his final words about draughts in France are disastrous for Van der Stoep's vision:

Même si le jeu de dames a existé, il n'a connu aucune popularité avant le XVI^e siècle.

Translation:

Even if the draughts game had existed, it had not experienced popularity before the sixteenth century.

⁹ **BAKKER, Ir. Gerard** (2000) Van der Stoep gecorrigeerd. In: "De Problemist", issue 60, February, pp. 5-6

¹⁰ **MEHL, Jean-Michel** (1990) Les jeux au royaume de France du XIII^e au d'but du XVI^e siècle, Editions Fayard, p. 147



Apparently a game played with pawns.
Altarpiece painting of St. Nicholas, St. Peter and St. Clara, 14th Century,
Museo at Palma de Mallorca (Spain)

There was a checkered board of 36 squares (18 blacks and 18 whites) in France, but it has nothing to do with draughts. The board games specialist Murray says: “Five mentions of draughts between 1200 and 1400 do not point to any great popularity in the Middle Ages¹¹”. The draughts historian Kruijswijk says: “that it did not produce more traces than a scarce number of references must mean that the game did not belong among the leading board games¹²”.

The draughts historian Gerard Bakker does not accept Van der Stoep’s¹³ various theories either. Van der Stoep immediately associates any checkered board in France with pieces with draughts. My theorem is that checkered boards of different sizes from the chessboard before 1495 cannot be considered draughts. Draughts is a continuation of Alquerque-12. Consequently, people initially played it with 12 pieces.

For that reason when I see a checkered board in Spain with fewer squares than a chessboard and from earlier than 1495, I do not believe it to be for draughts. Two examples are an altar painting from the 14th century¹⁴ found in the Museum of Mallorca (Spain) and the checkered boards found near the Roman Theatre of Mérida. Here they are. For a considerable time some scholars¹⁵ erroneously considered Egyptian games as the precursors of draughts. The studies of Wim van Mourik¹⁶,

¹¹ **MURRAY, Harold James Ruthven.** (1952) *A History of Board Games Other Than Chess*, Oxford, p. 75

¹² **KRUIJSWIJK, Karel Wendel** (1966) *Algemene historie en bibliografie van het damspel*, Den Haag, p. 69

¹³ **BAKKER, Gerard** (1992) *Middeleeuws dammen? (Medieval draughts?)*. In: *Het Nieuwe Damspel*, issue 3, pp. 64-69

¹⁴ **HOMO LUDENS** (1994): *Der spielende Mensch IV*, Internationale Beiträge des Institutes für Spielforschung und Spielpädagogik an der Hochschule "Mozarteum" - Salzburg. Herausgegeben von Prof. Mag. Dr. Günther C. Bauer, p. 201

¹⁵ **WILKINSON, John Gardner** (1878) *The manners and customs of the ancient Egyptians*. Edition of Samuel Birch, London

¹⁶ **MOURIK, Wim van** (2007) 100 jaar later en nog geen foto. In: *Het Damspel*, N° 4, part 1, pp. 34-35

MOURIK, Wim van (2007) 100 jaar later en nog geen foto. In: *Het Damspel*, N° 5, part 2, pp. 34-35

MOURIK, Wim van (2019). *An iconography of draughts*. 260 pages.

Robert Charles Bell¹⁷, and Ulrich Schädler sufficiently prove that draughts did not exist in the time of the Pharaohs in Egypt¹⁸. Friedrich Berger also states that the drawings cannot be dated¹⁹ due to Coptic (Christian) crosses. Others state that the “Ludus Latrunculorum” was an antecedent²⁰ to draughts. Then there is another group of historians who believe that the alquerque-12 (12 pieces each player) was draughts and already played in the Roman time²¹. This last hypothesis is rejected by Schädler²².



**Two checkered boards, found near the
Roman Theatre of Mérida, Spain.**

¹⁷ **BELL, Robert Charles.** (1960) Board and table games from many civilizations, New York, Vol. 1, p. 47

¹⁸ Personal communications.

¹⁹ **BERGER, Friedrich** (2004) From circle and square to the image of the world: A possible interpretation for some petroglyphs of merels boards. In: Rock Art Research, Volume 21, Number 1, pp. 11-25. Citation on p. 15

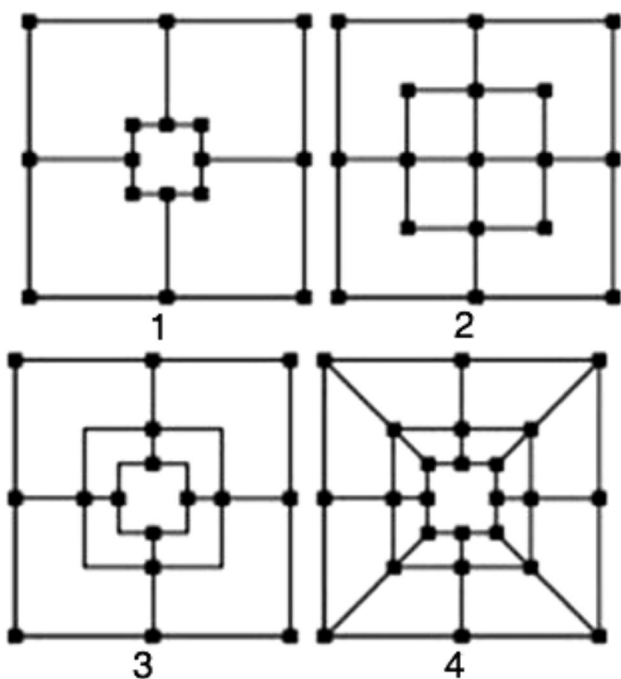
²⁰ **HYDE, Thomas** (1694) De Ludis Orientalibus, Oxford. Volume II

²¹ **STOEP, Arie van der** (2021) <http://windames.free.fr/history.html> - 19-4-2021

“Draughts was born between 2000 and 1500 BC, when an African devised the promotion. From this moment on moving and taking backwards was only permitted with a piece which had penetrated the opponent’s base row. The new game was played on a latticed board with 25 points, the two players each started with 12 pieces,”

²² Personal communications.

Many archaeologists often speak of the alquerque and then confuse alquerque 9 with alquerque-12. To distinguish the game one cannot use only the name "alquerque". It is necessary to add a number to the game. Thus Alquerque 3, Alquerque 9, or Alquerque-12. Alquerque 9 uses a board known as the Nine Men's Morris. This board sometimes accommodates 12 pieces. One cannot suffice to refer to the game as only Alquerque-12 because here it is necessary to state the word mill or publish the corresponding board. This way one avoids confusion with Alquerque-12 described in the book of King Alfonso The Wise in 1283.



The Alquerque 9 (Roman game) now known as Nine Men's Morris or Mills. Board 1 (5 pieces), Board 2 (7 pieces), Board 3 (normal game with 9 pieces), Panel 4 (12 pieces).

Both alquerque 3 and alquerque 9 were known in Roman times. The situation is completely different with Alquerque-12. It is said that the alquerque has the origin in Egypt. Perhaps this is the case for alquerque

3 and 9, but never for Alquerque-12. Other authors claim that Alquerque-12 is a Greek or Roman game, but the great expert in Greek and Roman board games Ulrich Schädler discards that theory²³.

The researcher Van Mourik warned that we have to be careful in considering all alquerque-12 drawings as board games. There are many vertical drawings of alquerque-12 that have nothing to do with the board game, since they could have been used for apotropaic and esoteric practices²⁴.

During our research on the alquerque-12 we came to the conclusion that most of these gameboards were found in Italy, Portugal, and northern Spain²⁵. We can therefore exclude the possibility that the Arabs played the alquerque-12. There was an Arabic game called *Quirkat* or *al-qirq* (Alquerque-9), but this game had nothing to do with the alquerque-12 or the present-day draughts on the chessboard.

According to some historians the game of alquerque-12 was transferred to the chessboard in 1100 in France. However, documentation of all these ideas about dates is necessary and in this sense we follow the ideas of Ir. Gerard Bakker who wrote extensively about these daring ideas in *Het Nieuwe Damspel*. The first documentary proof of a draughts board with pawns around 1500 was found by José Antonio Garzón Roger in two anonymous chess manuscripts coming from the libraries of Perugia and Cesena (Italy).

In these two manuscripts there is a draughts diagram by the name of Ludus dominarum and three diagrams of Ludus rebellionis. Thanks to these positions Francesch Vicent emerged to be a real innovator of new games, because these two manuscripts, with regards to the chess game, are none other than the first printed chess book of Francesch Vicent, a Jew who fled from Valencia to Ferrara, probably due to the inquisition.

²³ **SCHÄDLER, Ulrich** (2009) Pente grammai – the ancient Greek Boardgame Give Lines. In: Proceedings of Board Game Studies. Colloquium xi, Lisboa 173-196. Edition Jorge Nuno Silva.

²⁴ Personal communications.

²⁵ **WESTERVELD, Govert** (2013-2018) The History of Alquerque-12. Three volumes.

	P		P		P		P
P		P		P		P	
	P		P		P		P
P		P		P		P	
	P		P		P		P
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Ludus dominarum D.
Manuscript of Cesena (1502) and Perugia, (1503-1506)

One anonymous chess manuscript was discovered by Dr. Franco Pratesi²⁶ in the Malatestiana Library (Biblioteca Malatestiana) in Cesena. This was the first European civic library and it dates back to 1452. The Cesena manuscript of 356 pages bears a lot of similarities to the Perugia Manuscript. The Codex in the register of the library is recorded as *Ludi varii, idest Ludus rebellionis. Ludus subtilitatis primorum. Partiti de 2 tracti. Ludus ad capiendum ovines*. The content of Francesch Vicent's chess book in MS. 166.74 of the Malatestiana Library of Cesena was studied by José Antonio Garzón Roger²⁷. Another anonymous chess manuscript is the one from Perugia. Today this manuscript of 196 pages is preserved in the Augusta Library of

²⁶ **PRATESI, Franco** (1996) Il Manoscritto Scacchistico di Cesena. In: Scacchi e Scienze Applicate. Supplement to issue 2, fascicle 16, 16 pages, Venice.

PRATESI, F. (1996) Misterioso, ma oggi un po' meno. In: Informazione Scacchi, 4. Bergamo, pp. 163-166

PRATESI, Franco (1996) Damasport, Number 3, p. 14

²⁷ **GARZÓN ROGER, José Antonio** (2005) *The Return of Francesch Vicent*. The History of the Birth and Expansion of Modern Chess. (Foreword Anatoli Karpov). Generalitat Valenciana, Conselleria de Cultura, Educació i Esport: Fundació Jaume II el Just, Valencia, pp. 398 and 440

Perugia²⁸ as MS 775 (L.27). This manuscript, in relation to Francesch Vicent, is not complete and was also studied by Antonio Garzón Roger²⁹.

Now that we know that Francesch Vicent was at the court of Lucrecia Borgia it is much easier to follow his activities in Ferrara. Being an expert in Alquerque-12, draughts, and modern chess it is clear that he must quickly have gained followers. One of them could have been Celio Calcagnini who could write about *De Calculis* that bears the title *Ludo Calculario XII* probably thanks to this contact.

Caelius Calcagninus (Ferrara, 17 September 1479 – Ferrara, 24 April 1541) also known as Celio Calcagnini was an Italian humanist and scientist from Ferrara. Educated in Ferrara, after about ten years of service in the Ferrara armies he returned to Ferrara in 1506³⁰ and was appointed the chair of Greek and Latin at the University of Ferrara in 1507 or 1509. He was admitted to the chancery of Cardinal Ippolito d'Este in 1510. He had a major influence on Rabelais literary and linguistic ideas and is presumed to have met him in Italy and was praised by Erasmus.

The reader who studies a portion of the treatise *De Calculis* that bears the title *Ludo Calculario XII* will soon understand that the Greek and Latin professor Caelius Calcagninus describes the Alquerque (the precursor of draughts). In his time this game was known all over western Europe. It was engraved in the choral benches and played in galleys. A popular Belgian Latin textbook for students even contained a drawing of the board. Maybe in the Netherlands this game bore the name 'twalfstecken'. The reason that a highly educated man was engaged in this game was the idea that the strains came from the classical period and so it would have high quality. Here one had to think of the mysterious 5-line game mentioned by Julius Pollux and/or the Polis or City Game (also called Soldiers' Game). Humanists Freigius, Raderus,

²⁸ **SANVITO, Alessandro** (2002) Das Rätsel des Kelten-Spiels. In: Board Game Studies, Number 5, pp. 9-24. Citation on p. 19

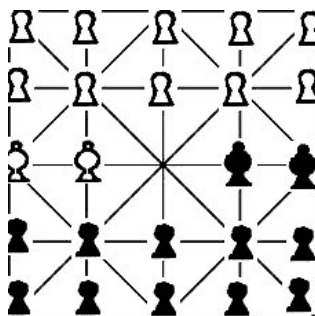
²⁹ **GARZÓN ROGER, José Antonio** (2005) *The Return of Francesch Vicent*. Op. cit. p. 398

³⁰ **CALCAGNINI, Celio** (1544) *De Calculis in Opera aliquot (De Talorum, Tesserarum et Calculorum Ludis)*, Basel.

and Senflebius also thought that Calcagninus described the Alquerque³¹. Ficoroni³² gave an abbreviated Italian translation of the article by Calcagninus, which emphasizes the position of the 10 pawns and two leaders. We can thank Francesco Pratesi³³ who gave a short description and English translation of the work of Calcagnini for most of this work.

Here we observe that this type of Alquerque 12 has two leaders at the beginning, i.e. two strong pieces and 10 pawns. Strangely enough, we have seen something similar in two compositions of Juan de Timoneda³⁴, where there are two damas in the initial position of the game. We have to take into account that we have to wait until 1544 when we see a description of the game³⁵ in the book of Celio Calcagninus.

As we know, Celio Calcagninus started working in Ferrara in 1506, exactly at the time of Francesch Vicent, the author of a chess book. Another coincidence is that there are two corporals in the alquerque-12 described by Calcagini.



³¹ **JANSEN, Rob** (1991) Draughts Magazine *Hoofddlijn*, Amsterdam, p. 4

³² **FICORONI, F. DE** (1734) 1 tali ed altri strumenti lusori degli antichi Romani, Roma

³³ **PRATESI, Franco** (1993) Draughts Magazine *Hoofddlijn*, Amsterdam, pp. 32-34

³⁴ **TIMONEDA, Juan** (1635) Libro llamado Ingenio, el cual trata del Juego del Marro de punta", hecho por Juan de Timoneda, Dedicado al Mvy magnifico Señor don Ynnigo de Losca Capitan en las Galeras de España. Al qual se han annadido ocho trechas de mucha primor, por Antonio Miron y del Castillo, Tolosa (France).

³⁵ **CALCAGNINUS, Caelius** (1544) *De Calculis* in Opera aliquot.

We observed something similar in the first draughts game in the book of Juan de Timoneda³⁶ of which the first edition was published in 1547. However, the texts in the book of 1547 are much older and seem to come from Francesch Vicent's time. In this first draughts game we also see that two damas were used in the starting position of the party. Here the matter is who was the first to describe the new strong piece in the game. Apparently it was Francesch Vicent who described strong pieces (damas) in the game of draughts in his two manuscripts of Perugia and Cesena around 1505. Calcagnini described the capture of an opponent's piece and it appeared to be in the same manner as in the Roman game of Ludus Latronculus. It is logical to think that Calcagnini had the change from the alquerque-12 to draughts in mind and started using strong pieces in alquerque-12, as Francesch Vicent was experimenting.

Until now various scholars practically limited themselves to indicating France as the country of origin of draughts. The famous chess scholar Harold James Ruthven Murray³⁷ and Arie van der Stoep are emphasized among them. Apart from Murray, draughts historians should also study carefully the works of Van der Stoep, because he wrote a lot about the word "dame" and other words related to the history of draughts. He is the world's leading expert in these words³⁸.

With respect to the new powerful dama in the modern chess that was developed around the end of the XV century, the situation was not much

³⁶ **WESTERVELD, Govert** (1992) Libro llamado ingenio...juego de marro de punta: hecho por Juan Timoneda.

³⁷ **MURRAY, Harold James Ruthven.** (1952) A history of Board Games Other Than Chess, Oxford. p. 75

³⁸ **STOEP, Arie van der** (1984) A history of draughts: with a diachronic study of words for draughts, chess, backgammon, and morris.

STOEP, Arie van der (1994) Een schaakloze damhistorie (A chessless draughts history).

STOEP, Arie van der (1997) "Over de herkomst van het woord damspel" (about the origin of the French game name jeu de dames). Doctoral dissertation at the University of Leyden.

STOEP, Arie van der (2005) Draughts in relation to chess and alquerque.
<https://draughtsandchesshistory.com/biography-2/> 21-4-2021

STOEP, Arie van der; RUITER, Jan de; MOURIK, Wim van (2021). Chess, Draughts, Morris & Tables. Position in Past & Present. 369 pages.

better in 2004 since the scholars of this game believed that France, as well as Italy, could be the native countries of this modality of the game in spite of the fact that a poem³⁹ from around 1475 and the first two printed chess books of Francesch Vicent and Lucena from 1495 and 1497 respectively are of Spanish origin⁴⁰. Even the new move of the bishop⁴¹ is of Spanish origin and from around 1475.

We see a similar situation in draughts since the first Spanish books about draughts⁴² are very sophisticated and date from the XVI century, while the first French book⁴³ comes from the XVII century and the game described in it is very elemental. In the case of the new powerful dama in chess in Spain we relied on an outstanding chess investigator and friend Ricardo Calvo (1943-2003) who, has defended Spain as being the country of origin of the new powerful dama in chess since the 80s. His investigations and discoveries of ancient written chess manuscripts from the XV century made it possible to assert that this new property was of Spanish origin⁴⁴.

³⁹ **CALVO, RICARDO** (1999) El Poema scachs d'amor (siglo XV). First preserved text about modern Chess. Analysis and comments by Ricardo Calvo. Editorial Jaque XXI, S.L. – Madrid, with prologue by José Antonio Garzón Roger

GARZÓN ROGER, José Antonio (2004) Scachs d'amor. The definitive Proof of the Valencian Origins of Modern Chess. In **WESTERVELD, Govert** (2004) La reina Isabel la Católica, Op. cit.

⁴⁰ **GARZÓN ROGER, José Antonio** (2001) En pos del incunable perdido Francesch Vicent: Llibre dels jochs partits dels schachs, Valencia, 1495

GARZÓN ROGER, José Antonio (2005) *The Return of Francesch Vicent*. Op. cit.

LUCENA (1497) Repetición de amores e arte de Axedres con CL Juegos de Partido. Salamanca.

⁴¹ **WESTERVELD, Govert** (2015) The Birth of a New Bishop in Chess. 172 pages. Lulu Editors.

⁴² **TORQUEMADA, Antonio de** (1547) El ingenio, ò juego de Marro, de punta, ò Damas. Valencia.

(The author must have been Juan de Timoneda).

⁴³ **MALLET, Pierre** (1668). *Le jeu des dames - Avec toutes les maximes et règles, tant générales que particulières, qu'il faut observer an icelui. Et la méthode d'y bien jouer*". - Paris.

⁴⁴ **CALVO, Ricardo** (1991) Birthplace of modern chess. New in Chess, Alkmaar (Holanda). Núm. 7:82-89

CALVO, Ricardo (1992) Valencia, Geburtsstätte des modernen Schachs. Schach-Journal. Berlin. Núm. 3:34-46



Tribute to Ricardo Calvo, Alcoy October 8 and 9, 2008

The speakers: Leontxo García, Rafael Andarias, Carmen Romeo, Antonio Castelló (moderator), Govert Westerveld and José Antonio Garzón Roger

With respect to draughts there was an interesting work of William Shelley Branch defending the Spanish origin of draughts⁴⁵. On the other hand there were great research works of Gerard Bakker of Utrecht (Holland), who with an initial work in 1983 and another advanced one in 1987 praises the Spanish⁴⁶ origin of draughts from the alquerque and chess game.

CALVO, Ricardo & MEISENBURG, Egbert (1995) Valencia und die Geburt des neuen Schachs. Internationales Forschungszentrum Kulturwissenschaften, Wien, pp 77-89

⁴⁵ **BRANCH, William Shelley** (1911-1912) The History of Checkers (Draughts). Pittsburg Leader.

⁴⁶ **BAKKER, Gerard** (1983) Draughts Magazine *Het Nieuwe Damspel*, Utrecht, p. 44

BAKKER, Gerard (1987) Draughts Magazine *Het Nieuwe Damspel*, Utrecht, p. 42-46

Between 1989 and 1991 I hypothesised that the texts in the book of Juan de Timoneda⁴⁷, printed at Tolosa (France) could never have been from 1635, but from around 1550⁴⁸. The best Dutch draughts historian Karel Wendel Kruijswijk who had written a good book about the history of draughts⁴⁹ at the time immediately published a book⁵⁰ about Timoneda to contradict my hypothesis of 12 points with the concluding observation:

The arguments that led to this postscript are amply discussed. They have caused so many contradictions that I see no reason to attribute the published work of Timoneda to another 16th century author.

Fortunately two other Dutch draughts historians agreed with some of the points of my hypothesis that the texts were indeed written by Juan de Timoneda in the 16th century⁵¹. Meanwhile in another facsimile⁵² I

⁴⁷ **TIMONEDA, Juan** (1635). Op. cit.

⁴⁸ **WESTERVELD, GOVERT** (1989) Draughts Magazine *Het Nieuwe Damspel*, Utrecht (Holland), pp. 46-47

WESTERVELD, GOVERT (1990) Draughts Magazine *Het Nieuwe Damspel*, Utrecht (Holland), p. 40

WESTERVELD, GOVERT (1991) Draughts Magazine *Het Nieuwe Damspel*, Utrecht (Holland), p. 67

⁴⁹ **KRUIJSWIJK, Karel Wendel** (1966) *Algemene historie en bibliografie van het damspel*, Den Haag (Holland)

⁵⁰ **TIMONEDA, JUAN** (1635) Libro llamado Ingenio, el cual trata del Juego del Marro de punta", hecho por Juan de Timoneda, Dedicado al Mvy magnifico Señor don Ynnigo de Losca Capitan en las Galeras de España. Al qual se han annadido ocho trechas de mucha primor, por Antonio Miron y del Castillo, Tolosa. Edition of K.W. Kruijswijk. Editor L'Esprit, Rosmalen (Holland), 1989, pp. 106-109

⁵¹ **BAKKER, Gerard** (1989) Draughts Magazine *Het Nieuwe Damspel*, Utrecht (Holland), p 33

BAKKER, Gerard (1990) Draughts Magazine *Het Nieuwe Damspel*, Utrecht (Holland), p. 22

STOEP, Arie van der (1993) Draughts Magazine *De Problemist*, Amersfoort (Holland), p. 86

⁵² **TIMONEDA, Juan** (1635) Libro llamado Ingenio, el cual trata del Juego del Marro de punta", hecho por Juan de Timoneda, Dedicado al Mvy magnifico Señor don Ynnigo de Losca Capitan en las Galeras de España. Al qual se han annadido ocho trechas de mucha primor, por Antonio Miron y del Castillo, Tolosa. Edition of Govert Westerveld, Beniel (Murcia) Spain, 1992

amplified my hypothesis with regards to these 16th century texts of Timoneda. I could do that thanks to a visit in 1991 to the Spanish greatest connoisseur of Juan de Timoneda, Professor Joan Fuster (1922-1992), who confirmed that the texts in Timoneda's text book were from the XVI century.

Since 1993 I hypothesised that the first draughts book in Spain could never have been written by Antonio de Torquemada⁵³ in 1547 and that the real author could only have been Juan de Timoneda⁵⁴ in 1547. José Antonio Garzón Roger⁵⁵ again offered to help me and of course one should never refuse such an offer, because Garzón to me is the best Spanish chess historian. After thorough research he confirmed my hypothesis with documentation⁵⁶.

The official Spanish historians continue confirming that the first draughts book was written by Antonio de Torquemada in 1547. And so they maintain a distance between independent historical researchers and the Spanish university, because they continue saying in the biography of Antonio de Torquemada that he was the writer of the first Spanish draughts book. Thus the fairytales persist in the world.

Before dying from a serious illness Ricardo Calvo encouraged Garzón time and again to work with me, to which I agreed in 2003 shortly after

⁵³ **WESTERVELD, GOVERT** (1993) *Draughts Magazine De problemist*, Amersfoort (Holland), pp. 131-132

WESTERVELD, GOVERT (1994) *Draughts Magazine De problemist*, Amersfoort (Holland), pp. 77-79

WESTERVELD, GOVERT (1995) *Draughts Magazine De problemist*, Amersfoort (Holland), pp. 6-7

⁵⁴ **WESTERVELD, GOVERT** (1995) *Draughts Magazine De problemist*, Amersfoort (Holland), pp. 6-7

<http://es.wikipedia.org/wiki/Damas>

WESTERVELD, Govert (2004) *La reina Isabel*, Op. cit. See the chapter: *El libro de Torquemada es Timoneda* (Torquemada's book is Timoneda).

WESTERVELD, Govert (2015). *El Ingenio ó Juego de Marro, de Punta ó Damas de Antonio de Torquemada*. 228 pages. Lulu Editors.

⁵⁵ **WESTERVELD, Govert** (2004) *La reina Isabel*, Op. cit. See the chapter: "Timoneda's book on draughts (1635) and its connection with modern chess".

⁵⁶ **GARZÓN ROGER, José Antonio** (2010) "Luces sobre el Ingenio, el pionero libro del juego llamado marro de punta, de Juan Timoneda". Centro Francisco Tomás y Valencia, UNED Alzira-Valencia. ISBN 978-84-92885-00-8

Calvo's death. I had been conducting historical research on my wife's village for several years between 1997 and 2003, but Garzón's call changed many things. We decided to work together in honour of Ricardo Calvo. My research showed that the introduction of the new chess dama (queen) took place in 1476. Garzón found that it could be better dated in 1475 and we decided on 1475, because other chess historians also came to this conclusion. The original 12-piece *Alquerque*, also called *andarraya*⁵⁷, was converted into draughts around 1495 in Spain, if we are to believe Nebrija's Latin-Spanish dictionary⁵⁸. After having helped me with the translation of my historical draughts book of 1997 in the one from 2004 bearing our new standpoints in different chapters, Garzón continued with further study of Francesch Vicent. I suggested that he obtain the complete chess manuscripts in Cesena and Perugia (Italy).

This was absolutely necessary seeing that there was another chess historian in Spain who had written an extensive well documented chess book about Lucena's chess book⁵⁹. Strangely enough this historian did not believe in Francesch Vicent, hence it was necessary to prove that. After many months of hard work and our various ideas expressed during our calls Garzón wrote a well-documented chess book⁶⁰ about Francesch Vicent, who was the chess teacher of Lucrecia Borgia. Garzón's book was published with a foreword by the ex-world chess champion Anatoly Karpov and inaugurated in 2005 in the presence of Valencian municipal authorities and Anatoly Karpov. In those years Vicente Burgos suggested the idea and desire to organize a draughts world championship in Valencia.

⁵⁷ Andarraya = walk on stripes (andar sobre rayas)

⁵⁸ **NEBRIJA, Antonio de** (1495) *Dictionarium hispano-latinum*, Salamanca. (reprint in 1951 by the Real Academia Española)

Andarraia	Calculorum ludus NOVUM
Dama es casi señora	Domina-ae NOVUM
Alquerque	Calculorum ludus

⁵⁹ **PÉREZ DE ARRIAGA, Joaquín** (1997) *Lucena. El incunable de Lucena*: Primer arte de ajedrez moderno. Madrid: Polifemo

⁶⁰ **GARZÓN ROGER, José Antonio** (2005) *The Return of Francesch Vicent*. Op. cit.



From left to right: Amador Cuesta, Anatoly Karpov, Alejandro Font de Mora, José A. Garzón, and Vicente Burgos

Garzón's chess activities were crowned with his organization of a chess symposium of world importance in Valencia in 2009. There were current prestigious international speakers from Germany, Russia, Italy, the Netherlands, Switzerland, and Spain. Valencia was in the spotlight for this symposium that also featured a Karpov-Kasparov match. The experts in question were: José Antonio Garzón Roger (Spain), Alessandro Sanvito (Italy), Harm Wiersma (The Netherlands), Govert Westerveld (The Netherlands), Rafael Solaz Albert (Valencia), Antoni Ferrando (Spain), Lothar Schmid (Germany), Thomas Thomsen (Germany), Josep Alló (Spain), José María Gutiérrez (Germany), Yuri Averbakh (Russia), Ulrich Schädler (Switzerland). Consequently, in November 2009 I participated with my youth draughts friend Harm Wiersma, a six-times World Champion of Draughts between 1976 and 1984, in a conference in Valencia that was very well organized by the chess historian José Antonio Garzón Roger. Our conference was about "The power of the new powerful Valencian dama" referring to Queen

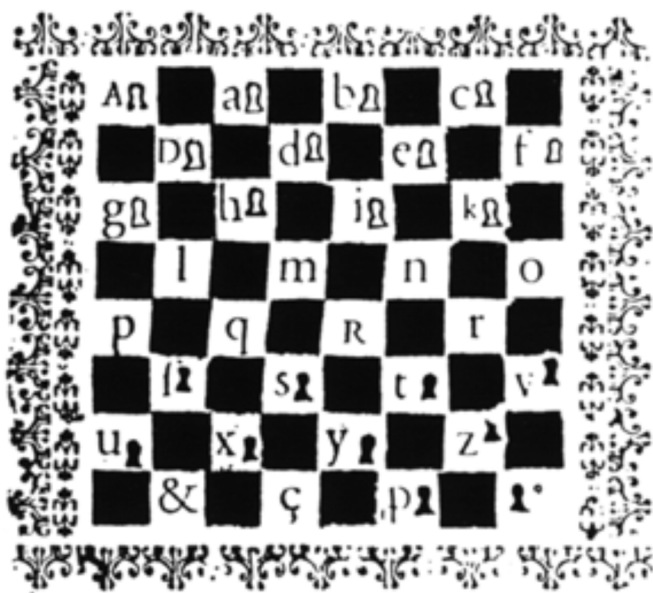
Isabella of Castile during the festivities of “Valencia (Spain), the birthplace of modern chess” where people could see the exhibition match between Gary Kasparov and Anatoly Karpov.



Harm Wiersma and the author at the conference

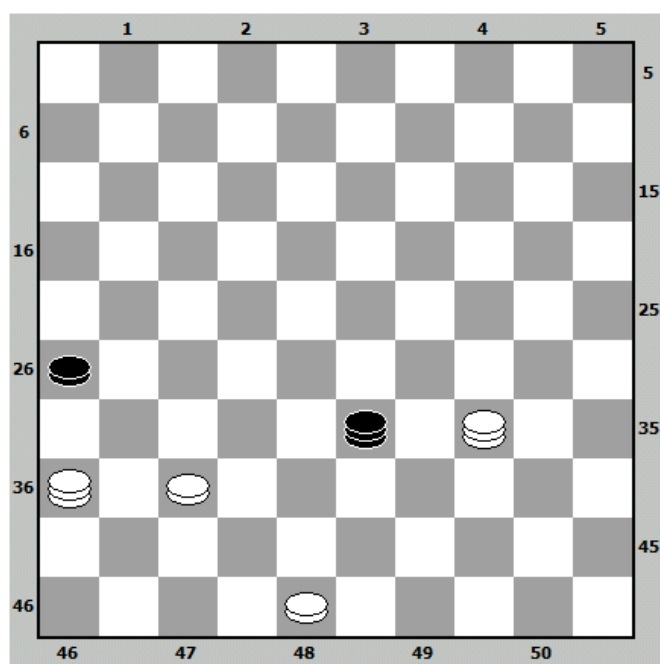
The first name of Spanish draughts was “Marro de Punta”, where *punta* means diagonal, thus a diagonal game. That was the term in 1547. Before then the term could have been after 1495 a continuation of the word *Alquerque* and *Andarraya*, but in the sense of a board game where both players had 12 pawns where they played on a chess board of 64 squares and where they used *damas* (crowned pawns) on the board. Between 1547 and 1591 the Spanish draughts was called “el juego de las damas”. Thus where several crowned pawns were used in the game. In this sense we even see problems with two *damas* for each player in the book of Juan de Timoneda (1547). Hereafter follows the beginning position in the book of Juan de Timoneda⁶¹ and we observe that the notation is with letters.

⁶¹ TIMONEDA, Juan (1635) Op. cit.



Start position in the book of Juan de Timoneda, 1547

In the book of Timoneda it is always the black that moves and wins, while today this situation has been changed, because it is white that moves and wins. Furthermore, in Timoneda's book draughts is played on 32 white squares, while today it is played on the black or coloured squares. In Spanish draughts of 64 squares the long diagonal is on the right, while it is on the left in other varieties. As we know, the Universal or International variant of draughts is played on a board of 100 squares (10 x 10) with the long diagonal on the left. Why did I have special interest in Timoneda's book when I bought a copy from Philippe de Schaap in the eighties? The book strongly impressed me and that had to do with my childhood. In 1961 when I was 14 my father belonged among the best players of his province. One day he was playing a friendly game against another player at the draughts club and the following position came up on the international board (10x10).

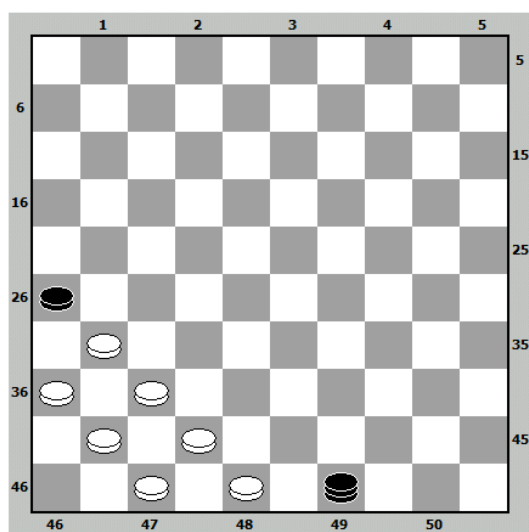


The black to move played 33-28 and then my father accepted a draw, thinking that he could not defend his man on 37. According to the local newspaper⁶² I immediately showed the winning position for my father as follows:

34-18 (28x46 obliged⁶³) 18-31 (26x37) 36-41 (37-42) 48x37 and the black dama cannot move anymore, and this is the winning position for white. My father had taught me this endgame position in earlier days with the following position:

⁶² Dam- en Schaakver. “Aris de Heer”. In: De Binnendijk, May 1961 (Z.O. Beemster) See: **RUITER, Jan de** (2018). Aris de Heer: De grootste dammer uit de 19e eeuw. In: <http://draughtshistory.hoofdlijn.nl/index.php/bekende-dammers/aris-de-heer>

⁶³ If 28x41 then white captures the dama with 36x47, because a backward capture exists in the international game.



Solution:

31-27 (49x16) 37-32 (16x49) 42-38 (49x46) 36-31 (26x37)
47-41 (37-42) 48x37-†

The final position after 47-41 was then erroneously known in the draughts world as the Weiss motive⁶⁴ and the position as shown in the diagram was Weiss's⁶⁵ composition. However, this motif appears to be from Eug. Risse and was already mentioned in the work of George Balédent⁶⁶.

My heart began to beat faster when I saw exactly the same position in the book of Timoneda; in this case on the chess board with pawns and with the long diagonal on the right. Weiss could probably have known several of Timoneda's positions or about this book, which was reprinted in French Toulouse in 1635. As we can see from the world's first draughts book of 1547, Spanish draughts was then at a very high level in contrast to the first French draughts book of 1669, more than a century later, where the level of the game was very low⁶⁷.

⁶⁴ Haarlem's Dagblad, 21-4-1931, p. 15

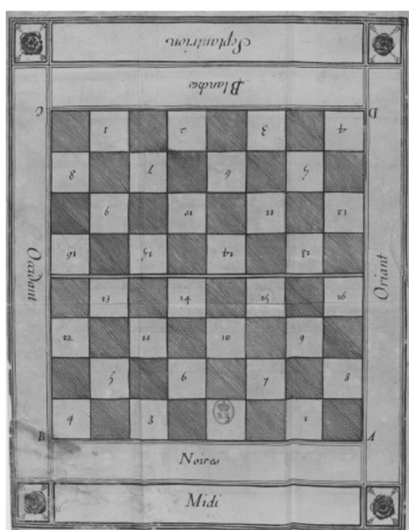
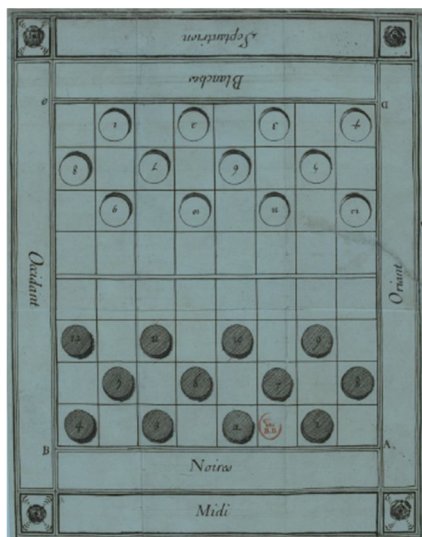
⁶⁵ Trouw, 12-5-1973, p. T23

⁶⁶ Het Damspel, 19-5-1936, No. 21, p. 204

⁶⁷ MALLET, Pierre (1668) Op. cit.



Mallet's book does not have diagrams of positions or problems; the King's engineer Mallet speaks about everything except draughts. Mallet also mentions the game of *damas* (jeu des dames) like in Spain.

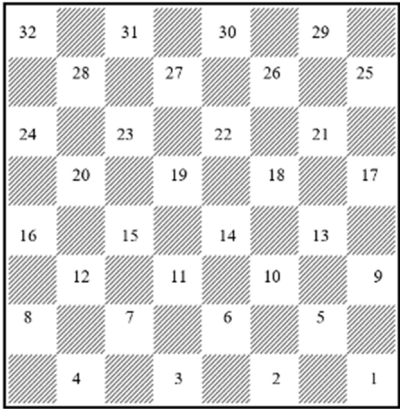


Position and notation in Mallet's book

Over time this term will change in France from *jeu des dames* to *jeux de dames* and *jeu de dames* and in Spain *juego de las damas* to *juego de damas*. The long diagonal is on the left side and the name of the French

pawns is *dames simples* or *pions*, while a crowned pawn is called *dame damée*.

The following book about Spanish draughts is from 1591 written by Pedro Ruiz Montero⁶⁸ and also published in Valencia. Here we observe that they now work with numbers on the different squares.



The black pawns occupy squares 21 to 32, the white pawns occupy squares 1 to 12. The blacks start the game. It was a habit to play *dama a dama* which means that the blacks had a *dama*⁶⁹ on square 30 in the starting position and white a *dama* on square 3. Each player had 11 pawns on the other indicated squares. We now understand why the pieces on 3 and 48 are called crowned pieces or *damas* (*kroonschijven*) on the universal board of 100 squares in the Netherlands, because this term comes from the Spanish game.

Pedro Ruiz Montero must have been a very good draughts player, given that in the manuscript of Alonso Guerra (Guerra, 1595), currently in the possession of Victor Cantalapiedra Martín in Valladolid, Guerra says

⁶⁸ **RUIZ MONTERO, Pedro** (1591 *Libro del Juego de Damas*, vulgarmente nombrado el marro, compuesto por Pedro Ruiz Montero natural de la ciudad de Cordova, y vezino de Lucena. Dirigido al muy illustre señor don Pedro de Castro. Con Privilegio. Impresso en Valencia en casa de Gabriel Ribes.

⁶⁹ **TIMONEDA, Juan** (1635) *Op. cit.*

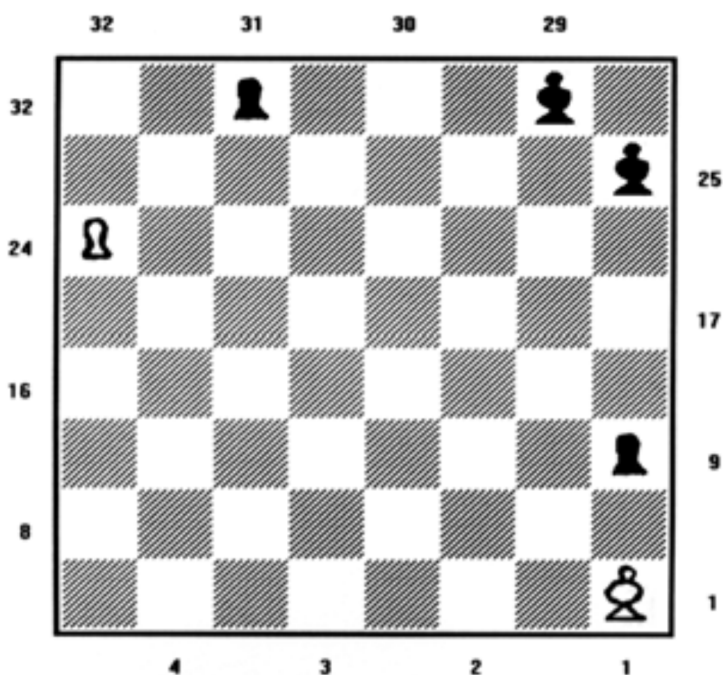
GARCÍA CANALEJAS, Juan (1650) *Libro del Juego de las Damas*, dividido en tres tratados. Zaragoza, p. 57

that Pedro Ruiz Montero had the nickname The Marro. It's strange that other authors, such as Lorenzo Valls (1597), and Juan de Timoneda talk about *Marro de Punta*, while Pedro Ruiz Montero briefly appears as *The Marro* in his book. On page 24 of Ruiz Montero's work we found the next phrase:

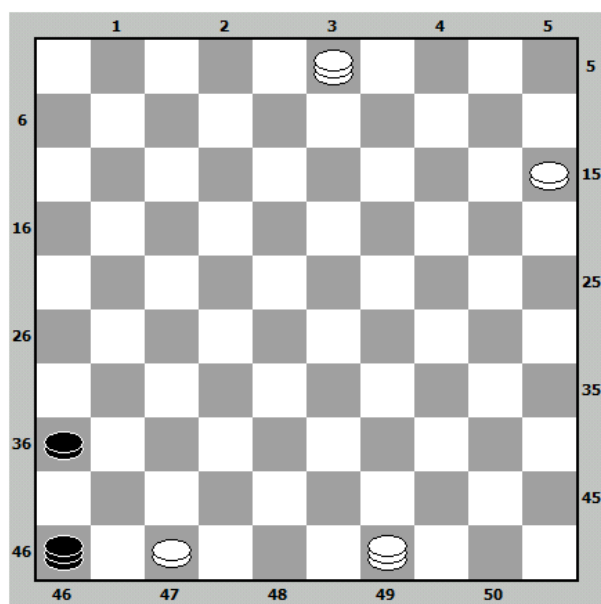
Otra que viene a ser tabla, aunque está en el libro que se imprimió en Valencia antiguamente, y la pone ganada, y yo hallo que es tabla sin ningun remedio por lo que lo dare a entender.

Loose translation:

Another that comes to be a draw, although it is in the book that was printed in Valencia long ago, and put it as a win, and I find that is a draw for sure, so that I will make it understood.



The oldest final in the history of draughts



Final moved to a board of 100 squares

The position in the diagram has been played by *Kruijswijk* on a board of 100 squares with the next victory:

47-42! With two variants:

I. 46-23; 42-38, 36-41; 15-10 and 3-14. II. 36-41, 49-32, 41-47; 32-5 and 3-14!

Kruijswijk attributes this position⁷⁰ to the first author of a draughts book in 1547. It was published in Valencia where the first Spanish print was installed in 1474. Spain was the country where the game of draughts began to flourish with the rule of obligation to capture. The Spanish game of draughts is characterized by two modern rules: the obligatory jump to capture the most, and the long dama (lady), according to *Kruijswijk*.

⁷⁰ **KRUIJSWIJK, Karel Wendel** (1966) *Het Damspel*, KNDB.

Pedro Ruiz Montero says in his book that the position leads to a draw, but years later it was proved that the black position was in fact a winner. It is interesting to see that in his book of 1597 the Spanish draughts player Lorenzo Valls⁷¹ rectifies various positions of Pedro Ruiz Montero, but no Spanish author from the 17th, 18th, and 19th century refers to the book of Juan de Timoneda.

A noteworthy fact is that in his manuscript from 1658 Alonso Guerra refers to Pedro Ruiz Montero by the nickname The Marro⁷². This manuscript (Guerra, 1658) is in possession of the draughts player Victor Cantalapiedra Martín from Valladolid. Five positions from the work of Alonso Guerra were discovered in a Portuguese draughts bulletin (1984-1985). These positions were supplied by Cantalapiedra. Positions 6 to 8 were known for years and contained in the book of Viergever⁷³. All 8 positions are listed in Viergever's⁷⁴ latest edition. Cantalapiedra did not publish more compositions. Since the positions of Alonso Guerra are difficult to find in books, I will reflect them hereafter, because some of them are used as problem motives.

⁷¹ **VALLS, Lorenzo** (1597) Libro del Juego de las Damas, por otro nombre el Marro de Punta, Valencia.

⁷² **GUERRA, Alonso** (1658) Libro para jugar a las damas, compuesto por el Licenciado Alonso Guerra, natural de la Villa de Ossuna, en el Andaluzia. Reduzido assimismo en este mesmo estilo por el dicho Ldo Don Diego de Argomedo. En este año de 1658.

⁷³ **VIERGEVER, Jaap** (1983) Eindspel-encyclopedie, Volume 1: Eindspelkomposities uit de Spaanse damspelliteratuur, p. 43

⁷⁴ **VIERGEVER, Jaap** (1996) Eindspel-encyclopedie, Volume 1: Eindspelkomposities uit de Spaanse en Portugese damliteratuur. Boeken en tijdschriften tot en met 1946. In collaboration with Govert Westerveld, p. 18

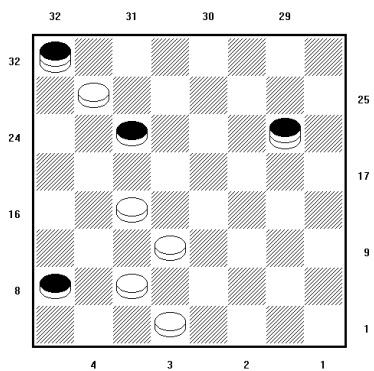


Diagram 1

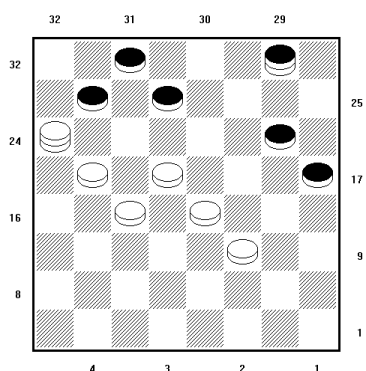


Diagram 2

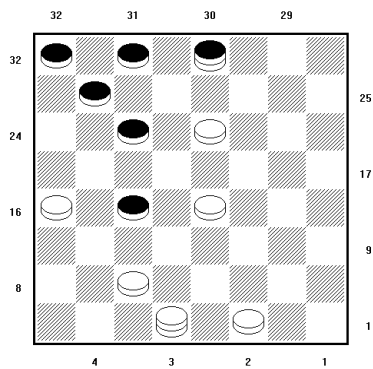


Diagram 3

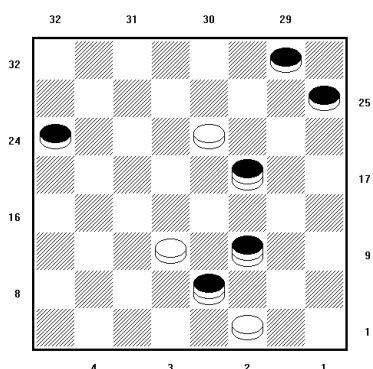


Diagram 4

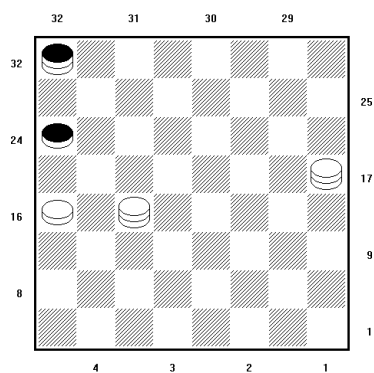


Diagram 5

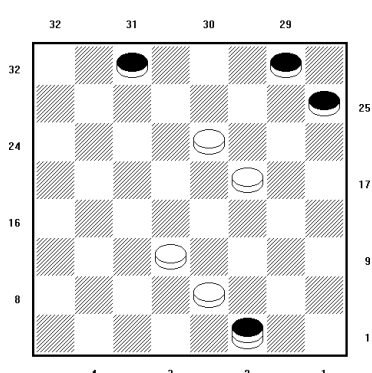


Diagram 6

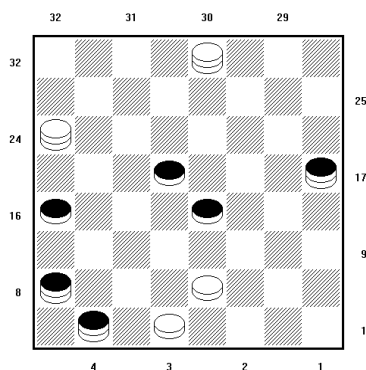


Diagram 7

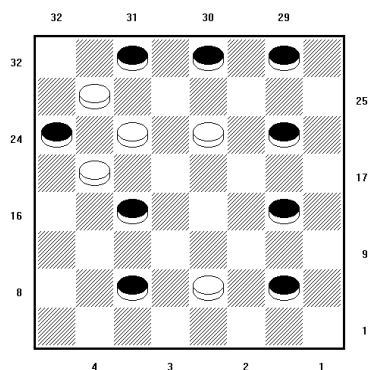


Diagram 8

Positions 2, 3, and 4 are also in Timoneda's book, positions 1 and 8 are similar to those in Timoneda's book. Position 6 is practically identical to that of Antonio Miron y del Castillo, an author who also features in Timoneda's work. Position 7 is a simpler form of García⁷⁵, position 1 is new and ingenious as described by Cantalapiedra. According to the information of the bibliophile Cantalapiedra⁷⁶ there are 9 Guerra problems which also appear in Timoneda's book. Alonso Guerra was aware of the draughts compositions mentioned in Timoneda's work and therefore copied several compositions. Two other Spanish draughts manuscripts from the XVIII century give us more information about the draughts players and authors of the XVII century and are under study.

The book of Juan García Canalejas published in 1650 even shows 30 openings in which each player has two damas and 10 pawns at the beginning of the game⁷⁷. García Canalejas still calls the game *Juego de las damas* in 1650, but the name changes to *juego de damas* in the book of Joseph Carlos Garcez y de la Sierra Boil de Arenos⁷⁸ in 1684.

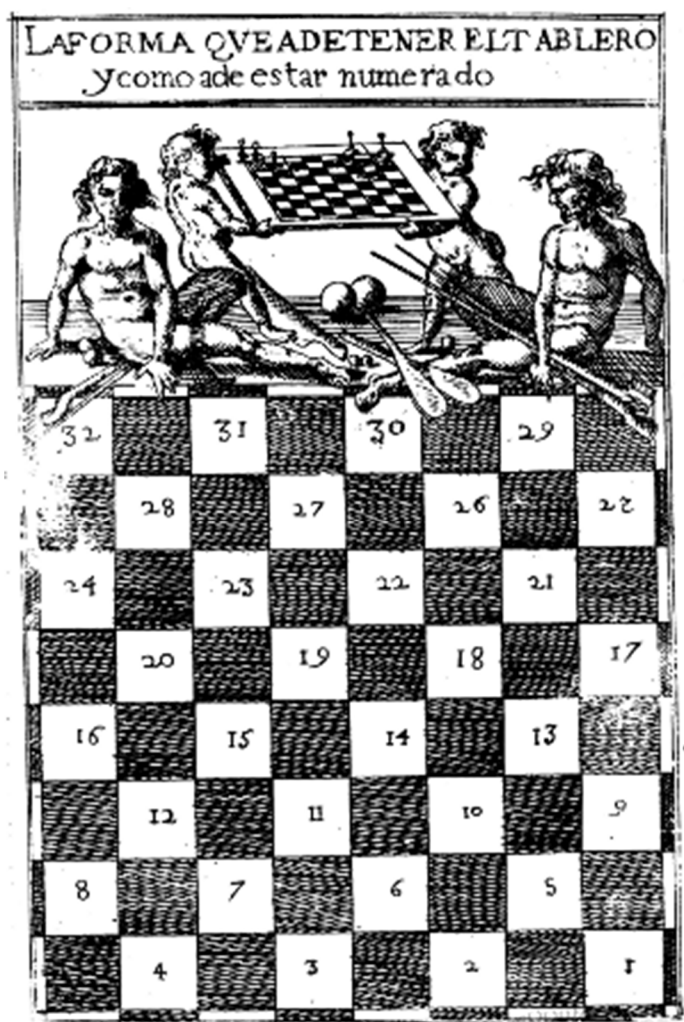
⁷⁵ **GARCÍA CANALEJAS, Juan** (1650). Libro del Juego de las Damas, Op. cit.

⁷⁶ **WESTERVELD, Govert** (1997) "La influencia de la reina Isabel la Católica...", Op. cit.

⁷⁷ **GARCÍA CANALEJAS, Juan** (1650) Libro del Juego de las Damas, Op. cit. p. 57

⁷⁸ **GARCEZ Y DE LA SIERRA BOIL DE ARENOS, Joseph Carlos** (1684) Libro nuevo, Juego de damas - Madrid.

We observe a draughts board with pawns and damas in a drawing in the book of Garcez. At the time the game was still not played with discs and the players played on the white squares. Playing on the white squares had the advantage that the players could see the pawns and damas on the board in the low light of the afternoons and evenings.



Draughts board in the book of Garcez, 1684

Just like Juan García Canalejas, the book of Garcez shows 100 openings in which each player has one dama on the squares 3 or 30 and 11 pawns. Garcez shows 27 openings in which each player has two damas at the beginning of the game and 10 pawns. It is the first Spanish book that speaks about an advantage, thus to give away one pawn at the beginning of the game. We do not find other draughts books in Europe apart from the one from the XVII century. We have to wait until the XVIII century to see a German manuscript⁷⁹ of draughts in 1700 and a printed German book⁸⁰ in 1744. The French produced the second printed draughts book⁸¹ in 1723, but the author has a Spanish name. The first English book⁸² appeared in 1756 and the first Dutch book⁸³ (100 squares) in 1785. It is rather strange to see that the first draughts book in Italy appeared as late as in 1800 by an unknown author⁸⁴.

The first draughts book of 100 squares appeared in France in 1770 and was written by Manoury⁸⁵. There is a Frisian draughts game played on a 100-square board. Players can capture straight, diagonally, forward, and backward. It looks like an old alquerque-12, but on a 100-square board.

⁷⁹ **SCHMIDT, Johann Wolfgang** (1700) Unterschiedliche Spiel und Vorstellungen des weitberühmten Damspiels, - denen Liebhabern zu ehren welche schon etwas Wissenschaft davon haben.- Nürnberg (manuscript).

⁸⁰ **F.T.V.** (1744) Das erklärte Damen-spiel,- "oder erster Versuch einer kunstmäßigen und ausführlichen Anweisung zu solchem Spiele um dasselbe niemals zu verlieren". Magdeburg.

⁸¹ **CAVALLERO DEL QUERCETANO, Diego** (1727) L'Égide de Pallas- "ou théorie et pratique du jeu de dames", Paris.

⁸² **PAYNE, William** (1756) An introduction to the game of Draughts, containing fifty select games, together with many critical situations for Drawn games, won games, and fine strokes. The whole designed for the instruction of young players, in this innocent and delightful amusement, London. (Pieces: men and king).

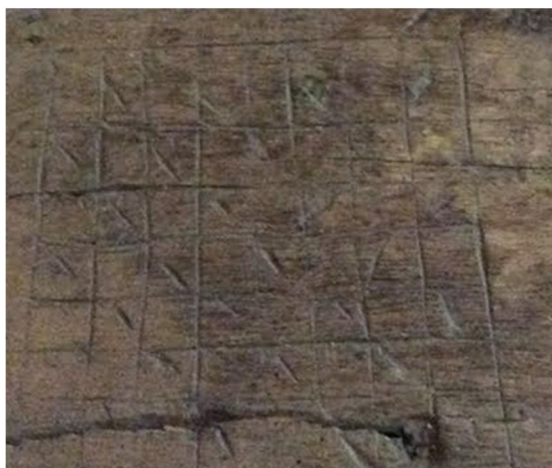
Observe Dames: An early name for the game in Great Britain, adopted apparently from the French. Kear's Sturges states that the following definition is to be found in Cotgrave's French Dictionary, published in London in 1650: "Dames—The playe on the outside of a paire of tables called draughts."

⁸³ **EMBDEN, Ephraim van** (1785) Verhandeling over het damspel, Amsterdam.

⁸⁴ **UNKNOWN AUTHOR** (1800) Giuoco così detto della dama spiegatgo in tutte le sue parti, Milano.

⁸⁵ **MANOURY** (1756) Traité du Jeu de dames. Paris

The West Frisian Museum in Hoorn preserves the oldest 100-square draughts board in the world from 1696. However, we do not know which game was played on this board, whether it was the universal 100-square game or the Frisian 100-square game. The old prison of Enkhuizen dating from 1612 has a 64-square carved checkerboard without dark fields on the floor. The board was probably used by the prisoners for playing draughts.



The drawings in the old Enkhuizen's prison

I learnt about a draughts board carved into the entrance bank of a church in Spain. José Luis Lozano Egea was kind enough to take photos of this carved board. We observe that the long diagonal is on the left side here and that does not correspond to Spanish draughts where the long diagonal is on the right. So it was possible that this board was carved by foreign soldiers or that the entrance of the church was made from reused stones.



**Draughts drawing on the entrance bank of the church
of Santa María de Navamorcuende
Photo: Courtesy of © José Luis Lozano Egea**

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2 Spanish historical traces

During further studies I came across different branches of Spanish draughts in other countries. The intention of this chapter is to present them.

2.1 The first traces of draughts

Several draughts historians believe that the first traces of draughts can be found in references much earlier than 1495. It is therefore important to know these references and the reader should know that I follow the guidelines of the researcher Gerard Bakker.

2.1.1 1050 Farisia

Kruijswijk (1966:68) made an extensive study of this word when he was aware of the data from *Murray* (1913:497; 1952:74-75). This game has been studied by *Van der Linde* (1881, appendix), *Dozy* (1849), and *Josef van Hammer-Purgstall* (1855, volume 6:663,760 and volume 7:874). *Van der Stoep* (1979, No. 53-54) and *Bakker* (1980-83, No. 54-55) do not see this reference in connection with draughts.

2.1.2 1243 Philippe Mousket

Murray (1952:74) and *Kruijswijk* (1966:64) consider this reference (Mousket, 1845) to be a precursor of draughts. *Van der Stoep* (1979, No. 53-54) and *Bakker* (1980-83, No. 54-55) dispute this view.

2.1.3 1369 Geoffrey Chaucer

He uses the word *fer(s)*. *Murray* (1952:72-82) and *Kruijswijk* (1966:62-63) consider *Chaucer's* reference (1369; 1957) to be a forerunner of draughts. *Van der Stoep* (1979, No. 53-54) and *Bakker* (1980-83, No. 54-55) do not agree with this opinion. *Branch* (1912, 14 Jan) speaks about a game of chess.

2.1.4 1380 Sir Ferumbras

According to *Murray* (1952:75) this is the oldest reference to draughts. *Sir Ferumbras* (1879, lines 2224/5) dates from c. 1380 and is an English translation of the French *Chanson de geste Fierabra* (c. 1170) the text of which is found in a French edition (*Sir Ferumbras*, 1860). *Kruijswijk* (1966:59) has written extensively about this. *Branch* (1911: 12 November) and *Van der Stoep* (1978, No. 43) also cite this reference. *Bakker* (1980-83, No. 54-55) distances himself from this possibility of the first draughts.

2.1.5 1400 The destruction of Troy

Here the words the **draghtes**, the **dyse**, and other **dregh** games (Benoit 1873, verses 1619-1623) are quoted in a poem. From these words *Murray* (1952:75) and *Kruijswijk* (1966:62) derive a draughts game. *Bakker* (1980-83, No. 54-55) does not see this possibility either.

2.2 New board games

In the 15th century we see the development of new board games in Europe, with France and Spain playing an important part. Much has been written about this by Dr. Arie van der Stoep and myself. My many works, including the draughts books I have published in the last 30 years, can be downloaded for free⁸⁶.

Several board games, which have something to do with today's draughts, used two ways to conquer the enemy pieces: jumping and clamping.

2.2.1 Jumping

Many board descriptions and old illustrations are characterised as draughts, but here I will only mention the main games used around 1500.

2.2.1.1 Alquerque-12

The first mention of the alquerque-12, known as "De Vetula", is in a Latin work from the first half of the 13th century (Fournival, 1225). Then Spain comes into play early, because king Alfonso X the Wise had a games book written in 1283 in which the alquerque-12 appears with the rules (Alfonso X, 1283). The game was very widely played in Spain (Westerveld, 2013), Portugal (Westerveld, 2015), and Italy (Westerveld, 2015), but much less in France (Westerveld, 2013) and other countries (Westerveld, 2015). The alquerque-12 was a precursor to the game of draughts.

⁸⁶ <https://archive.org/details/@govertw>

2.2.1.2 Andarraya - Spain

One of the most startling discoveries regarding a possible predecessor of draughts has been Rob Jansen's discovery (Westerveld, 1992:83) about the game of andarraya. Jansen came up with several references, and the most important one was from the *European-American Universal Illustrated Encyclopedia*, which we mention here under the etymology of the word andarraya (Encyclopedia 1987, Volume 5:412).

It was not easy to find out exactly what the game of andarraya was. The word basically means walking on lines and that is all. It seems to have been a kind of draughts game, but in the absence of more information nothing can be definitively established.

The word made an appearance in Spanish literature according to the Encyclopaedia mentioned earlier as follows:

Andarraya (etim - del ar. marroqui attarracha, red., por la semejanza entre la figura de sus mallas y los cuadros del tablero) ant. juego que se hacia con piezas o piedras sobre un tablero semejante al de las damas.

Loose translation:

Andarraya (etymology - from the Moroccan attarracha, net, due to the similarity between the mesh figure and the squares of the board. Ancient game played with pieces or pebbles on a board similar to that of draughts.

The first reference to andarraya is found in 1429 in a verse (decir contra aragoneses) by the poet Marquis of Santillana, who was the godfather of the Jewish tax collector Juan Ramírez de Lucena.

The second reference to andarraya is found in a verse by Juan de Mena who was the poet to King II of Castile (1406-1454). At this court worked as tax collector for Castile (Westerveld, 2015) the converted Jew Juan Ramírez de Lucena, the grandfather of Lucena (Lucena, 1497) who wrote a book of chess in 1497 in Salamanca.

The third reference to andarraya is found in the book *Vita Beata* (Ramírez 1464/1483) by Lucena's father, who was also called Juan Ramírez de Lucena and was one of the educators of Prince Ferdinand between the years 1466 and 1470. After 1470 Juan Ramírez de Lucena (Westerveld, 2013, 2015) was the confessor and ambassador of the Catholic Kings (Isabel and Ferdinand) and between 1470 and 1474 he was in France a lot, handling the affairs of the Catholic Kings and King Juan of the kingdom of Aragon, and the affairs of Cardinal Pedro González de Mendoza (Westerveld, 2015). The latter was a patron of his and his other brothers. The ambassador Juan Ramírez de Lucena was the man who presumably brought the French term "Dame" to Spain, and we saw in the poem *Scachs d'amor* (Calvo, 1999; Westerveld, 2015) that the new strong dama was introduced (Garzón, 2005) into modern chess around 1475 based on the Spanish queen Isabel la Católica (Westerveld, 1987, 1990, 1994, 1997 and Westerveld/Garzón 2004). The bishop was also subject to change, and this change was based on Cardinal Pedro González de Mendoza (Westerveld, 2015). One of the illegitimate sons of Juan Ramírez de Lucena would have been the inventor of Spanish checkers around 1495 according to my research.

That is the reason why all my research has been about the Lucena family for many years. The three presumed illegitimate sons of the apostolic protonotary Juan Ramírez de Lucena were Francesch Vicent, Fernando de Rojas, and Gonzalo Fernández de Oviedo. These sons were engaged in writing and printing books, but always under different names. They were occupied with writing books on chess, *La Celestina* (Westerveld, 2006, 2008, 2009, 2020), and other works which then found their way into Spain, Italy, and France. Thus Fernando de Rojas was in Spain, Francesch Vicent in Italy, and Gonzalo Fernández de Oviedo in both countries until 1514. At that time the latter had very good relations with King Ferdinand and was to leave for South America afterwards and wrote many works. He would remain in high consideration of King Charles the Fifth and then Felipe the Second. The present research is based on the fact that Gonzalez Fernández de Oviedo would never lose contact with Fernando de

Rojas and that Francesch Vicent, who in all likelihood worked under the names Ludovico Vicentino degli Arrighi and Francisco Delicado, would return to Spain in 1934 (Westerveld, 2016).

2.2.1.2.1 Turkish draughts

So we know that the **andarraya** was played on a board that was roughly the same as the checkerboard. We find another interesting reference in Oudin's dictionary (1607):

Andaraia, une sorte de ieu d'eschets, et selon aucuns le ieu du damier.

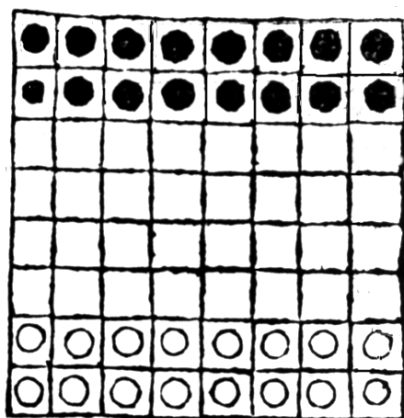
Oudin thus informs us that it was a kind of chess game and Hyde's draughts diagram did indeed show an initial position of the pieces as we are used to seeing in chess. In this case not on a chessboard. The first draughts diagram around 1500 in the manuscripts of Cesena and Perugia also appeared on a board without squares of alternating colour.

Did that Turkish checkers game already exist in the 15th century and was it not the andarraya game that we have been looking for for decades?

The Spanish Jews left Spain in large numbers in 1492 and many settled in the Balkans, Turkey, and Palestine. These countries were under Ottoman rule, which welcomed them with open arms and allowed them significant cultural and religious freedom. Sultan *Bayeceto* was astonished that these kings were stupid enough to get rid of such diligent people, and he eagerly exploited their cultural advantage. It started with the printing press.

The rules of the Turkish checkers were first described by *Hyde* (1694, Volume II:174-189). The Turkish checkers are still played on the Greek island of Kos (Dijk, 1987:70), in Egypt (Murray, 1952:82), Israel (Bell 1979, Vol. 2:41,54), Lebanon (Stoep 1989, No. 8:3-4), and Kenya (Mourik, 1980:18), where they play with turrets (Nijenhuis, 1979). The use of turrets in Turkish draughts

raises the question whether the Spanish game of Castro (=castle) may have had something to do with it.



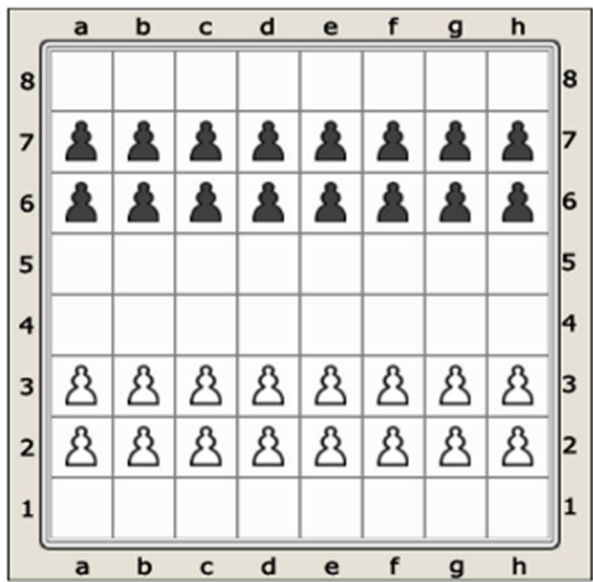
Hyde's Turkish checkerboard in 1694

A slight variation on Turkish draughts is that of Armenian draughts which was first discussed by *Balédent* (1887:81). *Willi Schmidt* (1934:393-394) was the first to write about the rules.

I had devoted two articles to Turkish draughts (1988, 2:29 and 1991, 2:43), but these possibilities were effectively refuted by the studies of *Dr. Francesco Pratesi* (1991, 4:85 and 1992, 3:70-72). Therefore the case was not as simple as it initially seemed. If one examines *Pratesi's* study (1992, 3:70-72), it appears that he cannot consider the Turkish game to exist before the 17th century due to lack of data.

According to *Yaşam* the game has been risen to different types through the ages which had been brought to the west by the crusaders. The type played in the Anatolia region was called Turkish draughts. This type of draughts is a significant element of Turkish culture which had its golden age during the Ottoman Empire (YAŞAM 2016). Unfortunately *Yaşam* does not substantiate his claims with any documents or references to antiquity.

Nowadays we see that the starting position of Turkish draughts is different (Shehab, 2018):



In Turkish draughts, as in international draughts on 100 squares, we have to deal with deep shots (Shehab, 2018:450).

1. a3-a4 a5xa3

2. c4-c5 c6xc4xc2xa2

3. h3-h4 h5xh3xf3xf1

4. e3-e4 a3xc3xe3xe1

5. e4xe6xc6 g5xg3xg1

6. c6-d6 f1xf5

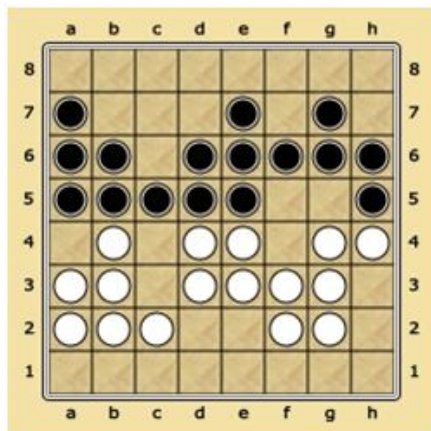
7. d6xd8 b5xb3

8. d8xd3xa3xa7xe7xh7xh1xf1xa1xa5xg5xg8

The Turkish draughts with the long Spanish dame (new powerful dame) is still played with pawns. This is reflected in the current name "yos", which is rendered as a stone, but which also refers to a pawn (piyon).

Not only the new strong lady, but also the names *Türk Dama* and *Türk Damasi* reveal a clear Spanish origin.

Mehmet Özerkman informs ⁸⁷ us via the Turkish Draughts Federation that the oldest record of Turkish draughts he has in his archives dates from 1570.



A solution was also given:

1. a3-a4 a5xa3xc3xc1 2. b4-a4 h5xh3 3. a4-a5 a6xa4
4. f3-f4 h3xf3xf1 5. g2-g3 f1xf5 6. e3-f3 e5xe3xc3
7. g4-g5 g6xg4xg2 8. b2-c2 f5xf2xb2
9. a2xc2xc4xc6xa6xa8 d5xd3
10. a8xa3xf3xf7xd7xd2xh2xh7xe7xe1xb1xb8 1-0

He further informs us that this is San Suleyman the second, the son of Suleyman. Selim II (1524); nicknamed San Selim or Sarhoş Selim, was the eleventh sultan of the Ottoman Empire and the ninetieth caliph from 1566 until his death in 1574. Sultan Selim II was a son of Sultan Süleyman and his wife Hürrem Sultan. At the

⁸⁷ <http://damaakademisi.com/bilinen-en-eski-dama-oyununun-cevabi/> 29-8-2021

age of 42 he ascended to the throne and remained sultan until his death⁸⁸.

Bülent Ayberk writes extensively about the coffee houses and where Turkish draughts is played in Turkey. Turkish draughts is a significant element of the Turkish culture that had its golden age during the Ottoman Empire. In those days this type of draughts had a great tradition that continued until the present times. The Ottoman sultans showed such great interest in this game that they employed real draughts masters. Over time public interest waned and players began to fade. But the draughts culture was never completely lost. This type of draughts has survived until now and been passed from one generation to the next with the help of the Turkish coffee houses that have a strong function in preserving culture (Ayber, 2016).

Dama

Not only the long Spanish dama (new powerful dama), but also the names *Türk Dama* and *Türk Damasi* reveal a clear Spanish origin.

Pawns

Turkish draughts is still played with pawns. This is reflected in the current name "yos" which is rendered as a stone, but which also refers to a pawn (piyon).

Eating

The word capture in Spanish is "comer" (to eat), and we also find it in Turkish draughts in the word "yemek".

Turkish:

Eğer iki rakip pul yan yana gelirse sıra kendisinde olan oyuncu o taşı *yemek* zorundadır. Bunun için pullar bitişik karelerde olmalı ve yenecek pulun arkası boş olmalı⁸⁹.

⁸⁸ With thanks to my brother Bertus Westerveld, who has lived in Turkey for over 35 years and done the necessary research on the coffee houses and helped me with the translation from the Turkish language.

⁸⁹ <https://bilgim.net/dama> 28-8-2021

Español: (traducción libre)

Si dos piezas del oponente se juntan, el jugador al que le toca el turno debe comerse esa pieza. Para ello, las fichas deben estar en casillas adyacentes y la parte posterior de la ficha que se va a comer debe estar vacía.

English: (loose translation)

If two opponent pieces come together, the player whose turn it is must eat that piece. For this the piece must be on adjacent squares and the back of the piece to be eaten must be empty.

House

The word square in Spanish is "casa" (house) and this word is again found in Turkish draughts in the word "ev".

Turkish:

Damada fazla taş yemek mecburiyeti vardır (Hurda-Çekme-Çarpma-Açmaz) gibi oyunlarda taş toplaması yapılmadan önce kaç taş alacağını ve toplama yapacağı taşını (Bu Dama da) olabilir *hangi haneye koyacağını* önceden deklere etmek durumundadır⁹⁰.

Español: (traducción libre)

En las damas están obligadas a comer más piezas (Hurda-Çekme-Çarpma-Açmaz) y antes de recolectar piezas, deben declarar de antemano cuántas piezas recolectará y en qué casa pondrá la pieza que está capturando. (Damas también).

English: (loose translation)

In games such as draughts one has to eat more stones (Hurda-Çekme-Çarpma-Açmaz), one has to declare in advance how many stones will be taken and in which house one will put the stone that is capturing (Dama too) before collecting stones.

⁹⁰ http://damaakademisi.com/uluslararasi_turk_damasi_sampiyonasi/uluslararasi-turk-dama-sampiyona-kurallari/ 28-8-2021

2.2.1.3 Marro de Punta - Spain

Pedro Ruiz Montero, the author of the Spanish draughts book of 1591, was known as "El Marro". Marro was thus the name of the Spanish game of draughts in the 16th century and to properly represent the game they used the term Marro de Punta. Punta here had the meaning of diagonal direction. So it was a diagonal game, unlike Turkish draughts which had only an orthogonal direction.

Marro, the term used in the Kingdom of Aragon, was in fact another word for alquerque used in the Kingdom of Castile. The term Marro de punta probably gradually emerged after 1495 as a Valencian name in Spain for the new game of andarraya (Westerveld, 1992:83), i.e. pawns placed at the ends of 4 lines with promotion of the new queen (Bakker, 1983:44 and 1987:42-43) and played in oblique direction on the old andarraya board (64 squares) with diagonal lines thanks to the use of new uncoloured squares.

Both the andarraya and marro indicate games that were originally played on lines and then transferred to the board of 64 uncoloured squares.

2.2.2 Enclosing

The data on draughts with enclosing are all after 1500.

2.2.2.1 Malay draughts

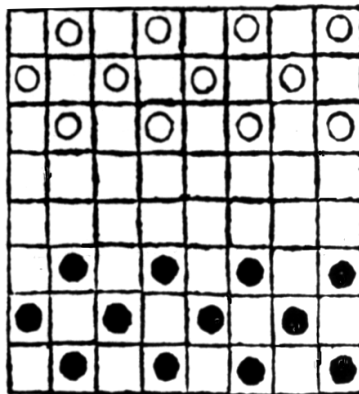
There was also a type of checkers game in Malaysia that Jansen had thoroughly studied (Jansen, 23:19). In this game an enemy piece is enclosed by two of his own pieces and captured (Samusah, 1932).

2.2.2.2 Thai draughts

Jansen also cites draughts (Jansen, 23:19) that is said to be played in Thailand and is called Mak-Yaek there (Spelencyclopedia, 1950). Like Malay draughts, Mak-Yaek also uses 16 pieces for each player and the capture is also done by enclosing and, as Jansen effectively writes, in a more complicated way of capture.

2.2.2.3 European draughts

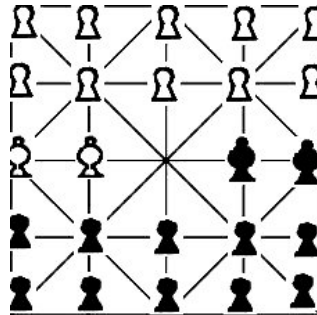
Capture by enclosing also occurred in a European draughts game. According to Hyde the French and English practised this game on a chessboard where it is not necessary for the squares to be alternately black and white in colour and 12 pieces are set up on each side (Hyde, 1694:Part II). Moreover, in this game the pieces do not touch each other, hence one cannot capture by jumping and the capturing must be done by enclosing or orthogonal capture.



Europees damspel

2.2.2.4 Alquerque-12 with enclosing

Caelius Calcagninus describes the alquerque-12, the precursor to draughts (Calcagninus, 1544). Ficoroni gave an abbreviated Italian translation of the article by Calcagninus, which emphasizes the position of the 10 pawns and two leaders (Ficoroni, 1734). We can thank Francesco Pratesi who gave a short description and English translation of the work of Calcagninus for most of this work (Pratesi, 1993:43-34). We therefore know that Calcagninus described the capture of an opponent's piece in the same manner as in the Roman game of Ludus Latronculus, i.e. surrounding the enemy piece by two pieces of the other player.



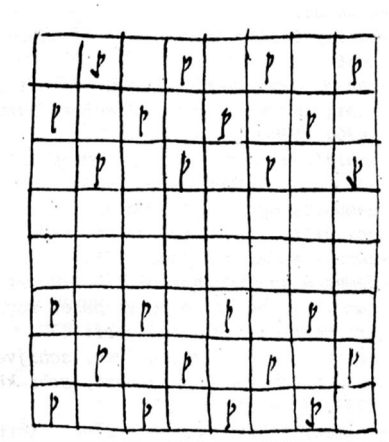
Here we observe that this type of alquerque 12 has two leaders at the beginning, i.e. two strong pieces and 10 pawns. Strangely enough, we have seen something similar in two compositions of Juan de Timoneda (1547) where there are two damas in the initial position of the game.

2.3 The first draughts works

Further research shows that Spain had the first and best writers on draughts.

2.3.1 SPAIN around 1505

The first documentary proof of a draughts board with pawns around 1500 was found by José Antonio Garzón Roger (2004:398-400) in two anonymous chess manuscripts coming from the libraries of Perugia and Cesena (Italy). The texts of these manuscripts were written by the Spanish Jew Francesch Vicent.



Ludus dominarum D.
Manuscript of Cesena (1502) and Perugia, (1503-1506)

2.3.1.1 Works between 1547 and 1659

At least 10 works of Spanish draughts on 64 squares were written in Spain before the first foreign draughts book on 64 squares appeared on the market; in this case the French draughts book by Mallet in 1668. The Spanish works we have found are:

1547 ANTONIO DE TORQUEMADA = JUAN DE TIMONEDA

El ingenio, ò juego de Marro, de punta, ò Damas. Valencia. (*Book lost*). *This book was none other than Juan de Timoneda's first draughts book, as documented by chess historian José Antonio Garzón Roger (2010).*

1550? VALLE

This author existed according to Victor Cantalapiedra Martin and has been quoted by me several times in draughts magazines. For full information see Viergever (1996). According to chess historian José Antonio Garzón Roger⁹¹ this author was none other than Lorenzo Valls, so further research is needed here.

(1591 PEDRO RUIZ MONTERO

Libro del Juego de las Damas, vulgarmente nombrado el marro, Valencia.

1595 MSS ALONSO GUERRA

Libro para jugar a las damas, compuesto por el Licenciado Alonso Guerra, natural de la Villa de Ossuna, en el Andaluzia. (*written around 1595*), Reduzido assimismo en este mesmo estilo por el dicho Ldo Don Diego de Argomedo. En este año de 1658.

The chess historian José Antonio Garzón Roger thinks⁹² that this date is too early and that it is more in the direction of around 1635. More research is needed here too. We do not find this book by Alonso Guerra anywhere as a printed book, so it must be a manuscript.

1597 LORENZO VALLS

Libro del Juego de las Damas, por otro nombre el Marro de Punta, Valencia.

1635 JUAN DE TIMONEDA

Libro llamado Ingenio, el qual trata del Juego del Marro de punta", hecho por Juan de Timoneda, Dedicado al Mvy magnifico Señor don Ynnigo de Losca Capitan en las Galeras de España. Al qual se han annadido ocho trechas de mucha primor, por Antonio Miron y del

⁹¹ Personal communications

⁹² Personal communications

Castillo, Tolosa. En casa de Juan Boude, impresor ordinario de su Majestat. En 4^o menor 72 pages

This book is in private possession in Spain. Years ago (1945) Victoria Vindel sold a copy to Francisco Henriques in Portugal. This was a second edition of the book by Juan de Timoneda which was printed for the first time in Valencia in the year 1547.

1645 MSS Bada

The manuscript "Libro del Juego de las damas" dates back to the first half of the 17th century and is new in the bibliography of Spanish draughts. It was found by Dr. Francesco Pratesi⁹³. Garzón supposes the author to be anonymous (Garzón, 2010:64-65). The manuscript is kept in the library of Catalonia, MS. 1780, and contains 148 folios. The last date on this manuscript is September 5, 1644 (folios 94v and 95v) and therefore Garzón fixes the date to ca. 1645, taking into account that there is almost nothing of Juan García Canalejas that points to a date later than 1650 - the year of his book.

1650 JUAN GARCIA CANALEJAS

Libro del Juego de las Damas, Zaragoza, 144 pages.

There were two different printings in Zaragoza, and both are in the library of Victor Cantalapiedra in Valladolid.

1654 JUAN GARCIA CANALEJAS

Libro del Juego de las Damas, Barcelona.

Reprint from 1650? According to Cantalapiedra this book never existed.

1656 JUAN GARCIA CANALEJAS

Libro del Juego de las Damas, Zaragoza.

Reprint of 1650. According to Kruijswijk (1966:189) the title page of the 1656 edition appears in Francisco Vindel (1930, Volume 4, front cover 1103). Victor Cantalapiedra Martín does not believe in the existence of this book.

1658 ALONSO GUERRA/DIEGO DE ARGOMEDO

Libro para Jugar a las Damas.

Don Diego de Argomedo made a manuscript version of Alonso Guerra's book of 1595. The manuscript is in the possession of Victor Cantalapiedra Martín in Valladolid.

1659 PEDRO RUIZ MONTERO/DIEGO DE ARGOMEDO

Don Diego de Argomedo made a version of Pedro Ruiz Montero's book of 1591 in the form of a manuscript. This manuscript is also in the possession of Victor Cantalapiedra Martín in Valladolid. Both manuscripts (1658 and 1659) have a total of 148 pages.

⁹³ Personal communications

As a result Spanish draughts was at least 100 years ahead of French draughts, which is reflected in the high level of play of Spanish players.

2.3.2 FRANCE 1668

2.3.2.1 A Spanish draughts book printed in 1635

We have seen that the first printed draughts work on 64 squares in France was in the name of Juan de Timoneda. The book was printed by the royal printer Juan Boude in Tolosa in 1635, but since it was a reprint of a Spanish draughts book, it was not of a French origin.

2.3.2.2 A French draughts book printed in 1668

The very first French draughts work on 64 squares was that of Engineer Mallet:

1668 MALLET, PIERRE

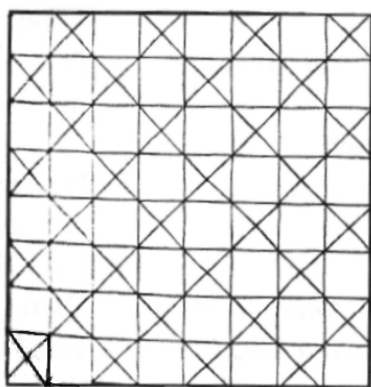
Le jeu des dames - Avec toutes les maximes et règles, tant générales que particulières, qu'il faut observer an icelui. Et la méthode d'y bien jouer".
- Paris.

This author of the first French draughts book devotes over 400 pages to draughts. Pages 11 to 59 are a treatise on French orthography, and many subjects that have almost nothing to do with draughts are discussed in detail in his book. Compared to the first Spanish draughts books this first French draughts book has little to do with draughts and can be considered a poorly written handbook for draughts. Nevertheless, some passages may be interesting to reproduce, as it appears that the Dutch (Northeners) had a great interest in draughts and that the Germans, Spaniards, and Italians were not left behind either. Not a word about the English (Mallet, 1668:271):

Chacun sét, que tous les Européans ont une très-grande estime pour le Jeu des Dames, & prinsipalement les Septentrionaux: et quoi que les Alemans, aûsi-bien que les Espagnols, & les Italiens, estiment beaucoup le Ieu des Echês; ils n'an ément pas moins le Dames, ils an sont autant ou plus pâsionés que les Francés.

2.3.3 GERMANY 1700

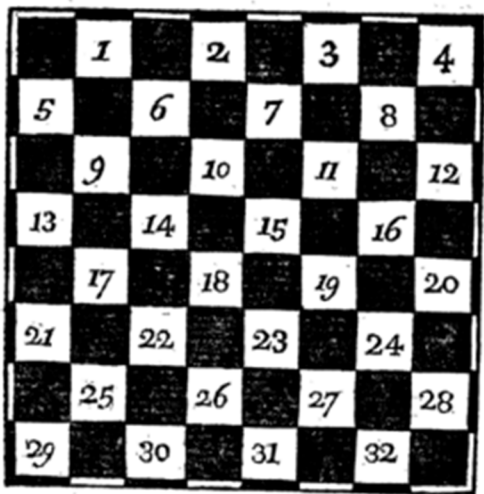
As in all the countries, Germany had a long preliminary period before knowledge of draughts blossomed into a book. How old its knowledge of the game is one cannot say, and research is difficult even for the Germans, but one may note that it furnished a description long before this is found for England. In 1616 *Gustavus Selenus*, the Grand Duke of Brunswick-Luneburg, had an occasion to say that *Damenspiel* is played on a chessboard with 24 round men (...). About 30 years afterwards we find a much more surprising development. In a work published at Nurnberg *P.D. Harzdorffer* tells how to play at - What do you think? - checkers with living pieces! (...) It shows that draughts was well known in Germany at that time, and about fifty years later the first book was written about it. It tells about a draughts game played on 100 squares. It was written, also in Nurnberg, by *J.W. Schmidt* (1700) who describes himself as a crystal and glass cutter - evidently with a view of publication, but it never reached that stage. It now exists as a manuscript in the Prussian State Library in Berlin (Alexander 1924, No. 7:161).



A draughts board in a German MS. from c. 1700

2.3.4 ENGLAND 1756

The very first draughts book in England was written by William Payne in 1756. So two centuries later than the first draughts book in the world written by Juan de Timoneda in 1547. It talks about the game of draughts on the small board where each player has 12 men. This game is still played in Great Britain, where it is difficult to introduce the international board of 100 squares.

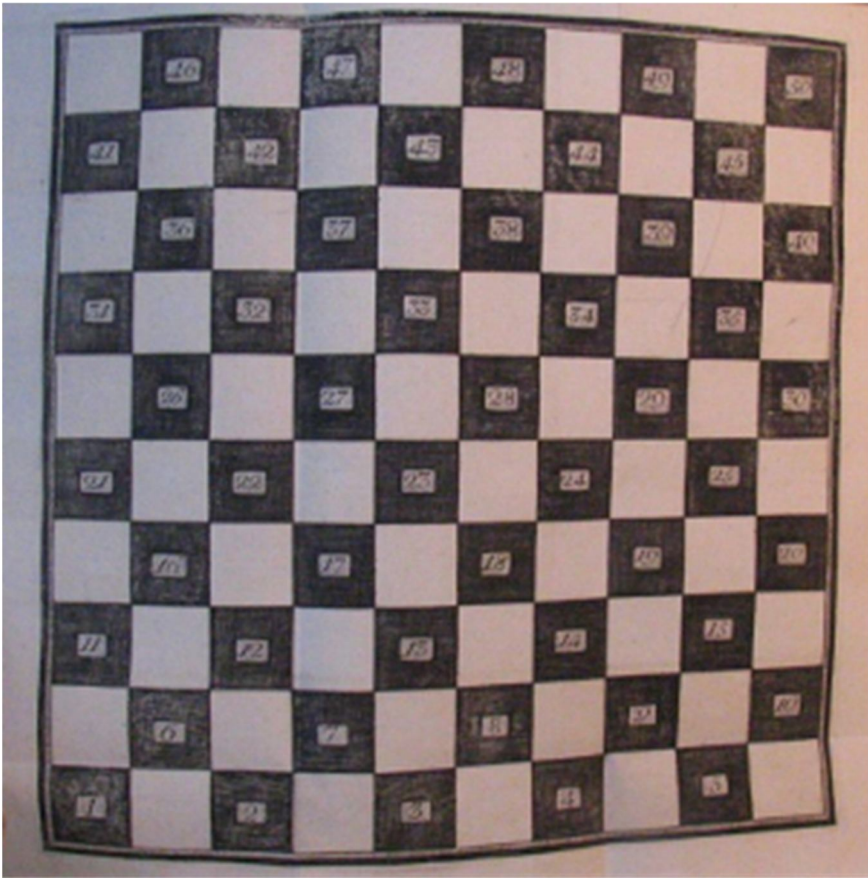


Payne's draughts diagram, 1756

In William Payne's draughts book (Payne, 1756) we only find draughts without commentary. As a result we learn little about the history of this game in this country and the typical draughts terms.

2.3.5 THE NETHERLANDS 1785

In 1785 Ephraim van Embden wrote the first draughts book in the Netherlands that was not about the board game on 64 spaces, but a draughts game transferred to a large board of 100 spaces. What strikes immediately is that the notation of the board square 1 starts at the bottom left, whereas today it starts at the bottom right. The long line is on the left side and usually the game was played on the black squares, but one could also play on the white squares (Embden, 1785).



One had to take into account that the long line would then remain on the left side.

The book mentions the draughts term "moorden" (to kill) which is no longer used today, but this term has to do with the Spanish draughts term "matar" (to kill).

Another term is "slag" (stroke), which today has been changed to "slagzet" (shot). The term "slag" (stroke) corresponds to the Spanish draughts term "golpe" (shot). I have seen several cases in Spanish draughts where after an exchange the players move their pieces to their new positions with an extremely hard blow. Perhaps that is where the word "stroke" comes from.

2.3.6 ITALY 1800

A description of the rules of draughts can be found in a manuscript by *Aldrovandi* (Aldrovandi, 1585) and in a book (Bisteghi, 1753) published in Bologna in 1753. There is another booklet from 1786 that writes about the rules of draughts (Ceruti, 1786:62-63) and on which the name of *Aloysius Maria Ceruti* is printed. The last three books were described by *Pratesi* (Pratesi, 1991:42-43). There seems to be a draughts book published by an unknown author of which there is no further reference, but we know the title (unknown, 1800).

1		2		3		4	
	5		6		7		8
9		10		11		12	
	13		14		15		16
17		18		19		20	
	21		22		23		24
25		26		27		28	
	29		30		31		32

A draughts board in Mancini's book, 1830

The Spanish draughts board with the long line on the right is found until 1830 (Mancini, 1830). Two years later *Lorenzo Sonzogno* would write a draughts book about the 100-square board (Sonzogno, 1832).

Italian draughts has adopted the Spanish draughts term of "comer" (to eat) in its terminology in the form of "mangiare". The

same can be seen in Philippine draughts where the Spanish word "comer" is replaced by the English word "eat".

The Italian draughts term "casella" (square) is again related to the Spanish word "casilla". The older word "casilla" used to be "casa" in King Alfonso X the Wise's book of chess in 1283 and we find the word "casa" again in Portuguese checkers.

The Italian checker term "pedine" (pawn) is found again in the very first Spanish draughts book by Juan de Timoneda in 1547 where since that time the word peón was in use for the draughts piece.

2.4 Board games related to draughts

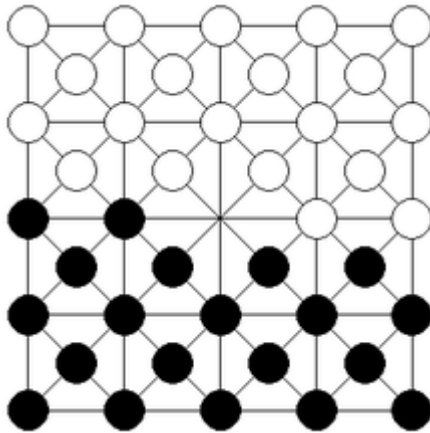
At the end of the 15th century there were two games in Spain with the Latin name *Calculorum ludus*. One was the alquerque game - in all probability it was the game with 12 pieces - and the other was a game called andarraya. The latter game was related to draughts and was labelled by *Antonio Nebrija* as new (*novum*) in his dictionary of 1495, and the same can be said about a new piece that became known as “Dama” (*novum*). Nebrija also includes the game of alquerque, but this game was not considered new (Nebrija, 1495). We know that the andarraya had been played in Spain since 1429, but the fact that *Nebrija* labels it as new must imply that the game was subject to change. That change could be a new board, a new strong piece, or both.

My research shows that one of the illegitimate sons of the ambassador *Juan Ramírez de Lucena* worked in the printing office where *Nebrija's* books were printed in Salamanca. So far I have not been able to determine which of the three sons this was. The fact that *Francesch Vicent* printed a chess book in Valencia in 1495 in which the modern chess was discussed with the new strong lady shows a connection between the books and illegitimate sons.

In the 1495 dictionary *novum* (new) is printed separately and the meanings of these words are new. So as a result of the new “Dama” the long Dama with large passes was definitively introduced into chess at that time. As far as the dates are concerned, all this agrees with the three treatises on the new powerful Dama in chess (1475 *Scachs d'amor*, 1495 *Franchesch Vicent* and 1497 *Lucena*).

2.4.1 Tûkvnanawöpi

Until now we only know that the andarraya was a similar game of draughts, because many of my investigations came to nothing. Perhaps board games in the conquered territories of Spain can help us further. And then I think in the first place of a board game called Tûkvnanawöpi (Arizona) mentioned by *Culin* (1907:795) and played by the Hopi Indians (Oraibi, Arizona).

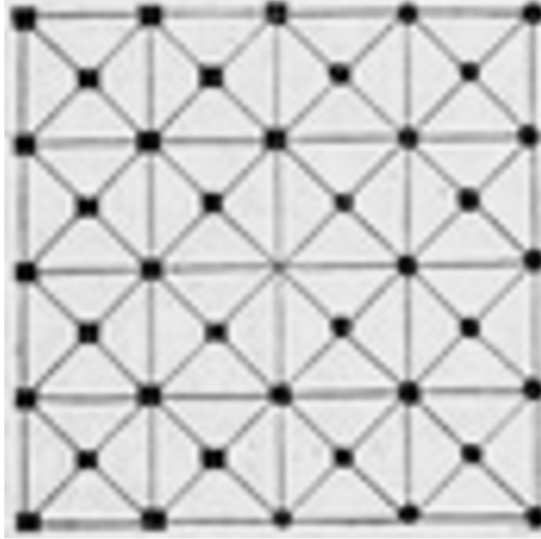


Tûkvnanawöpi

The enclosed spaces outside the squares are called houses. The slain animals are placed in them. The term "houses" refers to the squares of the chess or draughts board in Spain, where the usual term is "casa" or "casilla". Furthermore we notice that capture in this game was also "matar" (killing) which brings us back to Spain.

2.4.2 Aiyawatstani

This board game is very similar to the board game described by *Culin* (1907:792) under Fig. 1088 (New Mexico) and played by the Keres Acoma, New Indians.



Aiyawatstani of the Keres Acoma Indians “1088”

Mexico ceded a large area to the United States of America. This area became known as the American Southwest and California. It eventually became the states of Arizona and New Mexico, as well as parts of Colorado and Nevada. The Conquest of Mexico or the Spanish-Aztec War (1519-1521) was the beginning of the Spanish colonization of the Americas.

On this board each player has 20 pieces and the game is the same as alquerque-12, thus with the central point free.

2.4.3 Kharbaga

The high degree of similarity with a traditional Tunisian game called Kharbaga is probably coincidental, but it cannot be ruled out that there may be a connection. That is the present situation, but for centuries Tunisian Muslims settled in Spain and Spanish Muslims settled in Tunisia. It is therefore reasonable to assume that the Kharbaga, like the games of Tûkvnanawöpi and Aiyawatstani, had a common origin - Spain. Kharbaga was allegedly also played in Mauritania (Mokhtar, 1952) and Marroc.

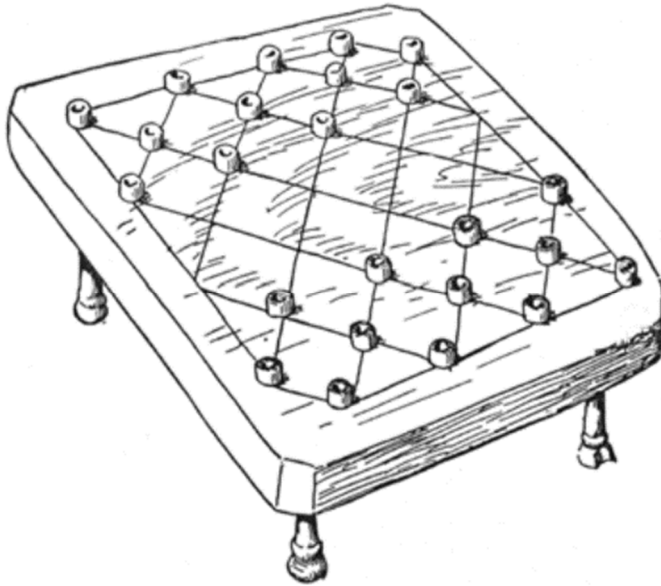
With regards to Spain, a board similar to Tûkvnanawöpi and Aiyawatstani was only found in Tenerife (the Canary Islands) and not on the other islands (Espinell, 2009:202). Since the Canary Islands have belonged to Spain since the 15th century, it is reasonable to assume that these two mentioned games had a Spanish origin.



The conquest came to an end in 1496 with the domination of the island of Tenerife, which incorporated the Canary archipelago into the Crown of Castile. The royal conquest took place between 1478 and 1496.

2.4.4 The Philippine draughts

The Philippine checkers game is exactly the same as the current game of draughts where the diagonal is found to the right, as is the case in the current Spanish game.



The Philippine checkerboard

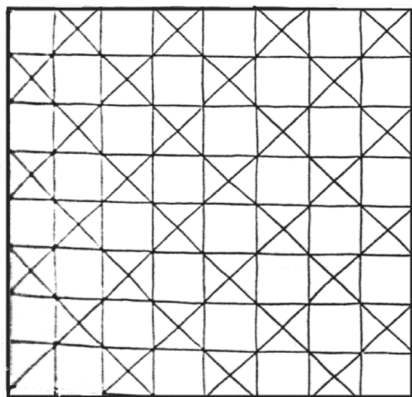
Murray (1952:79) stated that the Spanish game is also played in the Philippines (Culin, 1900:648) under the name *dama*, but on a lined board. This simplification was first suggested by *J.G. Lallement* in 1802.

It is interesting to note that the Spanish draughts terms to kill (*matar*) and to eat (*comer*) are used here too.

The Philippines was discovered in 1521 by the Spaniard *Fernando de Magallanes* during a journey to the spice islands of the Moluccas. However, it was not until 1543 that the Spaniards were able to permanently settle there without problems.

2.4.5 Moo

Culin (1899:244) mentions that in the Hawaiian checkers game of Moo the squares are called ha-le (house). And so this Moo draughts game also indicates a Spanish origin, because in Spanish the squares of the draughts board are called “casas” or “casillas” (houses or small houses).



The Hawaiian draughts game of Moo

Elsdon Best (1925) stated that he had been informed that in the Spanish game of draughts a high number of pieces was employed, and it is known that Spanish vessels visited the Hawaiian Isles as early as the 16th century....

It seems probable that the Spanish form of draughts was introduced into the Hawaiian Isles in the 16th or 17th century by Spanish voyagers some of whom certainly visited the group. The Hawaiian tradition of shipwrecked white folk living among them many generations ago probably refers to Spanish folk.

2.4.6 Hypothesis

Tüvnanawöpi and Aiyawatstani had Islamic origins as a counterpart to the game of Kharbaga. The Muslims who lived and worked in Spain brought the game to South America. The game was not played by the Spaniards themselves because, as mentioned, the only board found in Spain had to do with the island of Tenerife.

Both Kharbaga and Damma (Zamma) could well have been games of the 17th and 18th centuries being a complication of the alquerque-12, and we see that “damas” were already in use. So we see that the original alquerque-12 had 12 pieces. Then, in all probability, the Kharbaga with 20 pieces (Tüvnanawöpi and Aiyawatstani) came into use and finally the degree of difficulty increased to 40 pieces in the zamma (damma).

2.5 Notation in letters

The focus of the draughts book by *Juan de Timoneda* (Timoneda, 1547/1635), which took place in the French city of Tolosa in 1635, is on letter notation instead of the later numerical notation. The solution of all problems in this book could be followed using the letter notation, which is shown in the diagram with the initial position.



The draughts diagram of Juan de Timoneda

In the following book by *Pedro Ruiz Montero* (Ruiz, 1591) we see the first notation of a draughts game in numbers. Notation by numbers has been retained to this day. Hence this is another proof that the very first draughts game came from Spain.

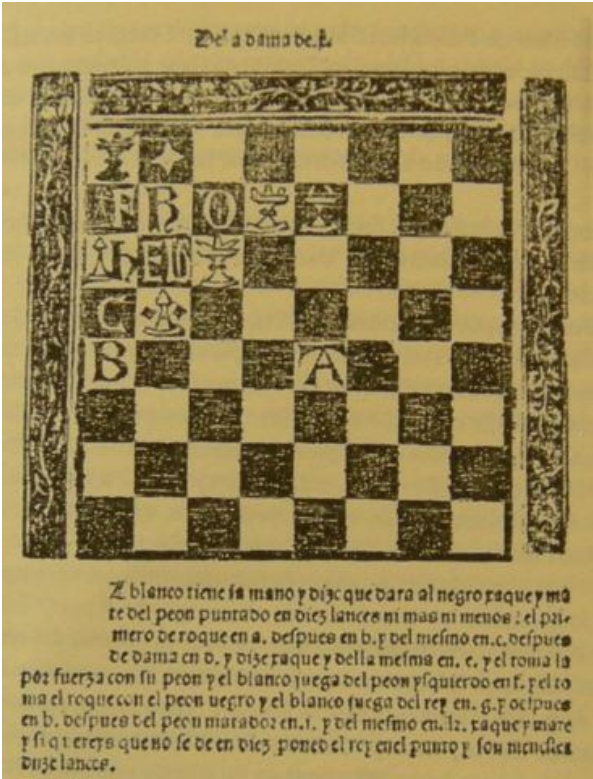
2.6 Dame

The new powerful queen (dama in Spanish) was introduced into the Spanish board game around 1475, and we will see that this revolutionised chess and draughts in Spain and Europe.

During the late fifteenth century the figure of the queen in chess usually representing the Virgin Mary (Petzold, 1987:158 and Westerveld, 2016) underwent a series of variations in her attributes that gave her more power and ultimately greater mobility on the board. These variations were inspired by Queen Isabella the Catholic. As in Cessolis, the chess figures are based on true events. My argument (1987:71; 1994:103-124; 1997:218) is that Queen Isabella represented the "general" who had to be present on horseback in every part of the territory (1988:29), thus expressing her power, which later also manifested itself on the checkerboard. For me she was both the queen (dame) of chess and the queen (dame) of draughts (1990). Years ago this was still a mystery to many scholars of the history and origin of both games, which is now accepted by many. Calvo (1991, 7:82-89) also initially accepted this hypothesis, but did not elaborate on it and silence was the result.

2.6.1 The dame in chess

The ambassador Juan Ramírez de Lucena was the man who presumably brought the French term "dame" to Spain and we saw in the poem Scachs d'amor (Calvo, 1999; Westerveld, 2015) that the new powerful dame was introduced (Garzón, 2005) in modern chess around 1475 based on the Spanish queen Isabella the Catholic. (Westerveld, 1997 and Westerveld/Garzón 2004).

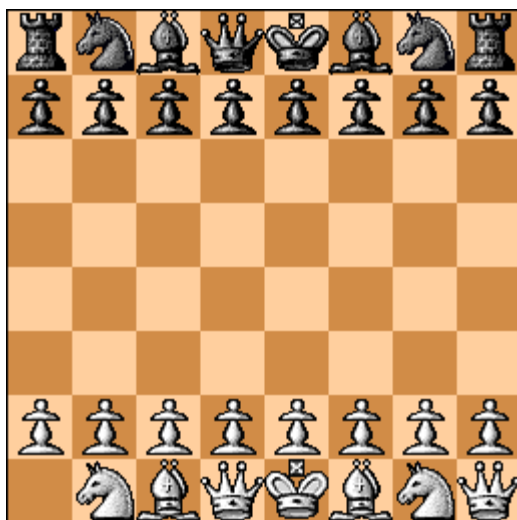


Composition 150 by Lucena

2.6.1.1 Multiple dames in chess

Most surprisingly, there are also chess precedents, discovered by José Antonio Garzón Roger and also associated with Valencia (Wessterveld, 2018:94-98). One comes from the second description of Francesch Vicent, no less scandalous than the printed book (Vicent, 1495) in Valencia in 1495, the Holy Grail of chess, now finally recovered (Garzón, 2001). Garzón refers in his new book (Garzón, 2010) about the famous poet Juan de Timoneda, to the composition 150 of Lucena (Lucena, 1497), which copied the treatise of Francesch Vicent in 1497.

However, composition 150 in Lucena's book is not the only composition in which we see two dames. In the manuscripts from Cesena (position 9-2) and Perugia (position 11), made by Francesch Vicent, white starts the game with two queens (dames), as indicated by Garzón (Garzón, 2005a:124-126). It is interesting to note that a so-called queen “*dama caballota*” also has the power of a horse.



Position Perugia 11 = Cesena 9-2, white has two dames

2.6.2 The dame (queen) in draughts

Antonio Nebrija (1495) tells us in his dictionary of 1495 that the word *dama* gets a new meaning and is labelled as new (novum). The game of andarraya also gets a new meaning and is labelled as new (novum). This is when andarraya - which was already a type of draughts - is converted to the Spanish draughts in which the new powerful dame is used.

2.6.2.1 Multiple dames (queens) in draughts

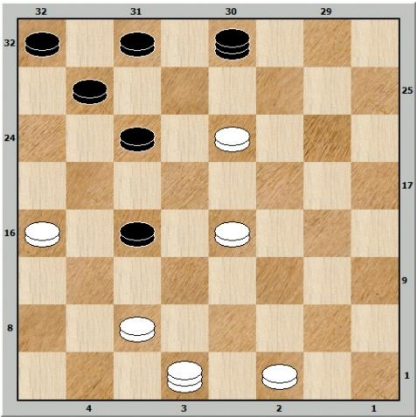
It seems that the new Spanish draughts was still at the experimental stage, because we will see that for several centuries openings were played with several dames. In the French game they started to play with as many as four dames in the opening.

The situation in Spain is described in the section on the crowned pawn. And the term "crowned pawn" could mean that in the Netherlands people also played with crowned pawns. Unfortunately we lack documentary evidence of this.

In Mexico, the dame is called "queen" (reina). In Colombia and Peru it is also a queen (reina) or dame. In Philippine draughts the frequent use of *queen* is striking. Dame literally means queen here. In Spain the crowned pawn in draughts has always had the same meaning as in chess, namely that of *dame* or *queen*. In Ecuador the dame is called "corona" (crown). In Poland the *dame* is also called queen (Królowa).

2.6.2.1.1 The crown pawn

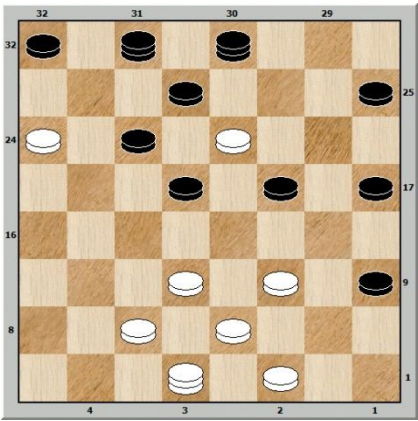
In his book (Weiss, 1910) Isidore Weiss uses the term "pion savant" (wise pawn, better: crown pawn) no less than six times for the pawn ranked 3 and 48. In Holland we know the term "kroonschijf" (crown pawn) on the board of 100 spaces. This is for black on square 3 and for white on square 48. The Dutch term "kroonschijf" (crown pawn) originates from Spain and means that on these two squares a pawn got a crown or that the pawn was replaced by a dame at the beginning of a draughts game. An example of this is a problem found in the book of Juan de Timoneda 1547.



Position with interchangeable colours

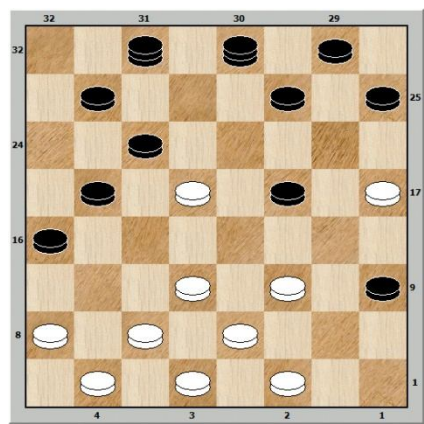
This meant that the players in Spain each had a dame at the start of a game. In the book by Lorenzo Valls (Valls, 1597:36) we find many openings of this kind which he calls "damas hechas", which in fact means openings with crowned pawns (damas).

In the book of Juan de Timoneda (Timoneda, 1547) we find two positions where one of the draughts players (white) started the opening with two dames.



Position with interchangeable colours

This was probably an odd by Black, who in one case has only one dame on square 3 and in the other case no dame at all in the opening.

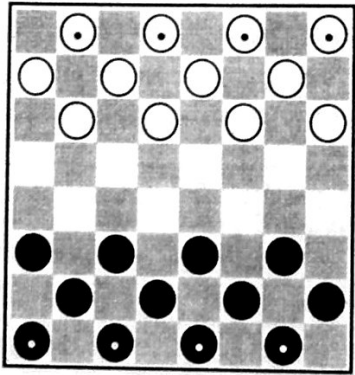


Position with interchangeable colours

Juan Garcia Canalejas (Garcia, 1650) in his book talks about openings where two white dames are played against two black dames. The crown squares (3 and 48) and squares 2 and 31 were used for this. The concept of "crown squares" becomes clear to us thanks to the first Spanish draughts books.

Somehow France did not want to be left behind and there we even see 4 *damas* in the starting position of draughts.

In the first French draughts book, written by the engineer Pierre Mallet, we see that in the opening position of the game both White and Black have even 4 crowned pieces. These pieces are called "dames couronnées" (crowned pieces) (Mallet, 1668).



Four dames in Mallet's opening

This book was written in 1668, so 121 years later than the first Spanish draughts book!

2.7 Game of the damas

Once we know the origin of the term "crown pawn", the Spanish draughts term "Juego de las damas" also becomes much clearer instead of "Juego de damas". As there were often two "dames" on the board at the beginning of the game, the term was "de las". In 1684 the article "las" was omitted (Garcez, 1684) and only the preposition "de" was used and "juego de damas" was cited. However, openings with one and two dames were still mentioned even in this book. Mallet (Mallet, 1668) also mentions here "the game of the dames" (jeu des dames) as in Spain. Over time dames (crown pawns) would disappear in the opening and this term would be changed in France from *jeu des dames* to *jeux de dames* and *jeu de dames* (Cavallero, 1727).

Another common term in Spain between the 16th and 20th centuries was "jugar a las damas" (playing with dames). Both in the case of "Juego de las damas" (Game of the damas) and "jugar a las damas" people in Spain think of the game with the powerful woman (dame) who is also used in Spanish chess in the sense of "reina" (queen). A dame (queen) who is immediately present everywhere on the board and who works devastatingly to thin out the enemy pieces. The devastating effect of this new strong Spanish dame was less well understood abroad.

France: Eschés de la dame, o de dame enragée
- Chess with the lady or Angry Lady

Italy: Scacchi de la donna or alla rabiosa
- Chess of the woman now to the rabid

Germany: Current oder das Welsch Schachspiel
- Quick chess or foreign chess

England: Mad chess. (translation of Eales, 1985)
- *Foolish chess*.

2.8 The pawn

Spanish draughtsmen originally played with pawns (peones) like in chess, which were replaced centuries later by disks, although the term "peón" was retained in Spanish draughts. The pawn is clearly visible in the very first draughts diagram that appears in the manuscripts from Perugia and Cesena (Italy) around 1505 and where we do not find squares of alternating colour.

	P		P		P		P
P		P		P		P	
	P		P		P		P
P		P		P		P	
	P		P		P		P
P		P		P		P	

Ludus dominarum D.
Manuscript from Cesena (1502) and Perugia, (1503-1506)

In the first Spanish draughts book by Juan de Timoneda (1547/1635) we also find the pawns in a diagram and then in another diagram of the draughts book by Garcéz and De la Sierra Boil De Arenos (1684). The draughts diagrams from both books are found elsewhere in this book.

The term and/or figure of "peón" (pawn) are still found in Italy, Portugal, France, Turkey, Poland, Colombia, Argentina, and Chile.

2.9 Houses and small houses

The current Spanish term "casillas" used to be only "casas", as we first encounter it in the games book of King Alfonso X the Wise (1283).

Culin (1899:244) mentions that in the Hawaiian Moo draughts the spaces are called ha-le (house). And so this Moo draughts also reveals a Spanish origin, because in Spanish the squares of the draughts board are called "casas" or "casillas" (houses or small houses).

The Tüvnanawöpi game has enclosed spaces outside the squares called houses (casas). The killed animals (pieces) are placed in them. It is interesting to note that the capture in this game is also called "matar" (killing). This term brings us back to Spain again.

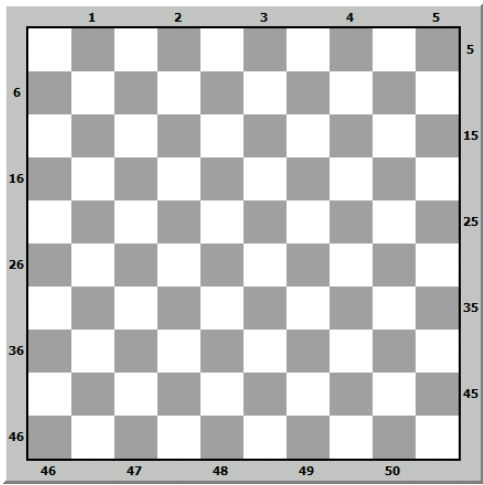
The term "casas" (houses) is still found in Turkish draughts through the word "ev".

2.10The long line

The long line in Spanish draughts of 64 spaces is on the right side and runs from squares 1 to 32. Italian and Portuguese draughts follow Spanish draughts for the long line. In the past players played only on white fields and this is still the case in Spain, although they are increasingly playing on black fields.

Countries that have the long line on the right in their draughts game on the 64-square board may be of Spanish origin: Morocco, Italy, Costa Rica, Colombia, San Salvador, Peru (white squares).

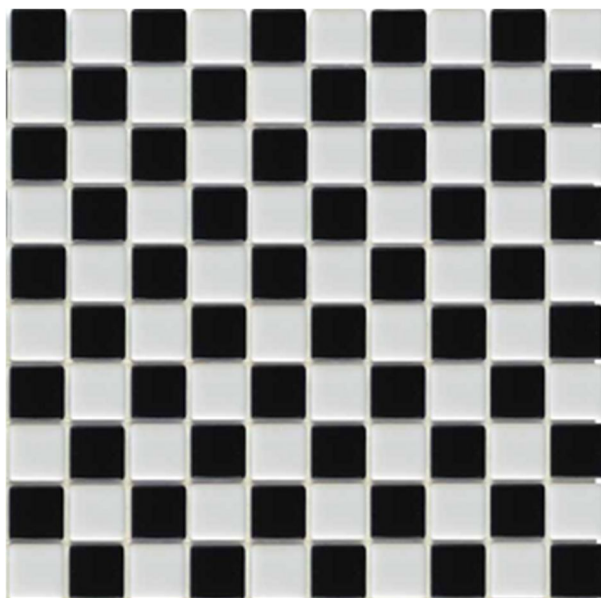
Strangely enough, the Philippine and Hawaiian draughts (100 squares) have the long line on the left, whereas their draughts terms are clearly related to the original Spanish draughts.



The long line on the left side

There is another Argentine draughts game with 15 pieces each on 100 squares, where the long line is on the right as in Spanish draughts. The

same game with 15 pieces is also played in Chile. The game is played on the black squares⁹⁴.



Argentinian draughts board with the long line on the right

In Ecuador one plays on the universal 100-square board with the long line on the right, like in the Spanish game. It has the same rules as the Spanish game, so one cannot move backwards. In Cuba they play the international 100-square game with the long line on the left and the board was introduced there by the Haitians.

⁹⁴ With thanks to Michael van Dieken

2.11 Killing

The draughts book of the draughts player Abraham van Embden (Embden, 1785) mentions the draughts term "moorden" (killing) which does not appear anymore today, but this term has to do with the Spanish draughts term "matar" (to kill, exchange).

The term "matar" (killing) can still be found today in the Dominican Republic.

It is interesting to note that capturing in the Tüvnanawöpi game is also called "matar" (killing). This term brings us back to Spain again.

2.12 Eating

In Spanish draughts the term "comer" (to eat) was used for capturing the pawns (pieces). This term and many other Spanish chess terms are also found in Spanish draughts. The game term "comer" (to capture) is found again in other countries.

Italian draughts has adopted the Spanish draughts term "comer" (to eat) into its terminology in the form of "mangiare". In Portugal, the Spanish term is also "comer". The same can be seen in Philippine draughts where the Spanish word "comer" is replaced by the English word "eat".

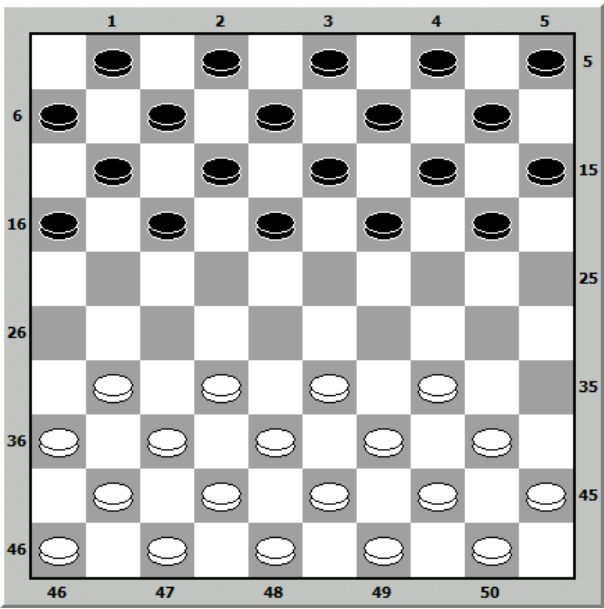
The term comer is still used in the Dominican Republic, Colombia, Ecuador, Argentina, Chile, Cuba, Peru, and Turkey.

If one can capture an enemy piece with a dame or a disk (pawn), the first player may choose which piece to capture. This is different in the Portuguese and Ecuadorian game, where the law of quality prevails and one must capture the enemy piece with the dame.

2.13 Black begins the game

Since the early 16th century it was customary for white in Spanish draughts to start the game with the low numbers, for example 10-14. There were also openings where black started the game with the higher numbers, for example 23-19. These two possibilities can be found in the books of Pedro Ruiz Montero (1591) and Lorenzo Valls (1597). In those days the game was played on the white fields.

Also in France around 1900 people played on the white fields and it happened that black opened the game. There is a known game between Weiss and Thireau where Weiss gave his piece on 35 as an odd to Thireau. Thireau in turn started the game with 18-23 in 1892. This game was played on 24 July and won by Thireau.



Black begins with 18-23

2.14 The level of playing draughts

The level of playing Spanish draughts was very high in the 16th century and the same can be said about the many draughts books and manuscripts that were in circulation in Spain.

Spain was at least a century ahead of other countries in this respect. Little is known about draughts on the 64-field board in the Netherlands, but the fact that soon, around 1700, people started playing on a larger board may imply that in that country people would soon play at a decent level. The small board probably yielded too many draws, hence people preferred to play on a larger board and started to allow capture backwards. The game became much more difficult for many players and many more shots were made on this board, thus avoiding draws.

The oldest draughts board of 100 squares was found in Hoorn (the Netherlands, dated 1696) and international draughts was probably played in the Netherlands somewhat earlier than in France.

Draughts initially had a different name in Spain - "Marro de Punta", from which one can deduce that the game originated from alquerque-12 played on lines. The 15th century was the century of transposition of the alquerque-12 to an unshaded board. The exact year of the use of the chessboard (with squares of alternating colours) for draughts is not yet known. We only know that the first draughts book with a chessboard was printed in 1547. To this day we know nothing about what exactly happened between the years 1505 and 1547.

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3 Introduction

From 2001 I was one of the two official chroniclers of the municipality of Blanca in the province of Murcia (Spain) to describe the history of the village. I was also the only foreigner with this title in Spain. I have written many history books about the Arabic period 711 - 1610, which earned me the title of Academician at the Royal Academia Alfonso el Sabio (Real Academia de Alfonso X the Wise) in Murcia. They invited me to write and publish books, but I didn't need that. I wanted to do my own research and publish my books myself. Two years ago the political figures began to interfere in our work because they now want to have all the authorities under control, and I have put an end to my volunteer work as the official chronicler because I want to remain independent in writing history. I now do the same job, but under the capacity of an international Hispanist.

All that research work over the last 35 years on the history of the Moors and Jews in Spain served me well to finally determine through an American author attribution program that Lucena is the nickname of Gonzalo Fernández de Oviedo. After the suggestion of Salvador-Carulla (Australia) to help me with further research I put the Lucena's chess book case on a back burner and had to choose another topic. It is true that I have been invited by the University to give lectures, but I do not feel much in favour of that either, because that is much better off for other people to do. And then I thought about writing some draughts history biographies again. My draughts playing dad always talked about Isidore Weiss and my draughts friend Fangchao Chen wanted to see shots. And I knew what I could write my next book about: Isidore Weiss.

This book is not intended for the strong players. It is of no use to them at all, because they do not have to learn anything new; at least not from me. This book is intended for the inexperienced draughts player. To the best of my ability, I will educate about the origins of draughts and the human struggle that the world

champion Isidore Weiss had to fight for his livelihood. The best way to serve my readers, I believe, lies in depicting his games with certain positions in the game. (if I am allowed to use that word; not that I think I'm entitled to it, but it describes best what I mean). A closer study of the French game on the draughts board soon shows that around 1900 the French played on the white squares, just as is shown in the Spanish draughts books of the 16th and 17th centuries. I noticed a game by Weiss with a pre-gift of a pawn, which was played in 1892 and in which Weiss's opponent started the game with the black. This can be traced back to the Spanish game at the end of the 17th century on a 64-square board, where the black begins. A position erroneously described by the Dutch as the Weiss motif had to do with a motif that comes from the very first Spanish draughts book of 1547 and was published by Juan de Timoneda in Valencia, and not by Antonio de Torquemada, which was based on an error, too. Certain characteristics of French and Dutch draughts can always be traced back to Spanish draughts. The term Spanish-Polish way of playing or Frisian draughts can be traced back to the original 12-piece game of Alquerque which was converted to draughts in Spain around 1495, if we are to believe Nebrija's Latin-Spanish dictionary.

I will talk about the life of the genius world champion Isidore Weiss. But in order to properly portray Weiss's life I certainly must not leave out other figures of the draughts world of that time. It cannot be otherwise that the Jews made an important contribution to the spread and development of draughts. Spain was foolish enough to throw the Jews out of the country because of their faith and the Netherlands was smart enough to bring the Jews into the country. It has already been pointed out to me that this book about Weiss should be written in French. My intention is to write books in French, Spanish and English about Weiss' shots. The biography of Weiss covers many pages and cannot be written in three languages. Today English is the global language, thus many more home draughts players around the world can benefit from a biography in English.

The world champion Isidore Weiss, the “Napoleon of draughts”, had an exceptional position among the grandmasters of draughts. Even today when his games are outdated and the game plan in many of them has been completely refuted by new theories, when they are reenacted, one is always struck by the charm of a natural talent, the broad strategic setup, the keen eye on the only weakness in the counterplay, and not least because of the fine feeling of playing, which allowed this French master to orient himself in unfamiliar situations. He liked the surprising move, also in his games, and he often made moves that many others would strongly disapprove of. These surprising moves can be found in all his constructions, especially in his end games. The risky combination game gave Weiss the opportunity for brilliant feats of ingenuity. Where is the player who nowadays still dares to play Weiss openings, since the monster of the theory took possession of the game? If one compares Weiss games from more than 100 years ago to the current position game, one sees what was won, but also what was lost. Romanticism predominates in the former, the latter is a product of study, often dry and understandable only to the initiate. What wonderful promotional value those old parties have retained!

Strong as this thoroughbred draughts player felt by his eminently practical sense and correct view of the shortcomings of his opponents, Weiss thought that he could neglect all study of the game. The position on the board had only his interest, because Weiss did not like to analyze at all. For him the game was a series of opportunities that would always arise. Only the tactician could create and use them. Analysis of the positions afterwards made no sense. According to the newspapers Weiss held the world championship title for eighteen years and after losing his title in 1912 he still managed to hold his own among the strongest players in the world. What respect must one have for the grandmaster who after 18 years of domination lost his untouchable position and found the courage to play even when his results became almost pitiful! Weiss showed that his love of the game was greater than his desire to excel over others, and this trait added to his fame made him great. His name electrified many Dutch people and how else can it be explained that in 1928 during the World

Championship an entire shop window was set up in one of the largest fashion magazines in Amsterdam in honour of Weiss? There, with wax figurines and other materials all in life size, a tableau was presented from the match for the world championship in 1911 between Isidore Weiss and Herman Hoogland. With this performance Weiss was seen to make a beautiful shot, probably one of the most beautiful in his draughts career. How must Weiss have felt then on his evening walks? At the time Weiss was seen accompanied by French draughts masters such as Fabre, Dr. Molimard, Bonnard, Bizot, and B  lard, and sometimes surrounded by Dutch draughts friends - on an evening stroll or on the way to their hotel to view this beautiful advertising draughts display window (on which undoubtedly no expense or effort was spared) with great interest.

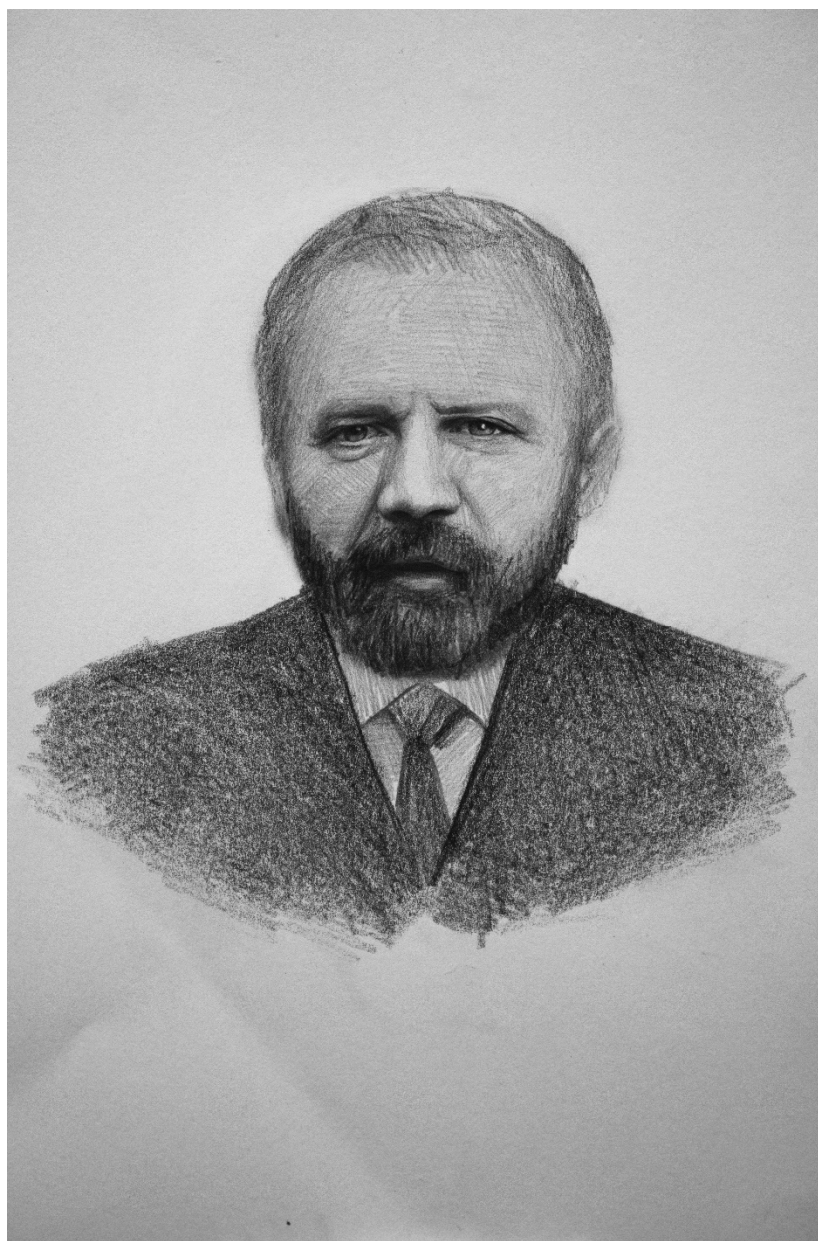
The brilliance of his old name is so strong that we can no longer imagine the world without this Napoleon of draughts and we still encounter him through the "Weiss's shot". If ever a draughts player has fathomed the finer points of the game, its nature and character, it has been Weiss. He showed this not only in the game. He created the most fantastic combinations in the positions in no time. He was the founder of the famous French combination school. Weiss was the king of "va banque" and the king of the combination game. This was reflected in the so-called quick games at which he was unbeatable. In them he was able to give free rein to his "va banque" tendencies of the fantasy, at breakneck speed and with unfailing certainty. This was also the case in the simultaneous sessions which still reminded him of the old glory that his reputation had always remembered. He played unprecedentedly fast so that his lightning-fast playing style could not be followed, and his knowledge of the beautiful and surprising game of hitting amazed everyone.

He mastered the three main parts of the game; problems, the shot game, and the whole game in its most capricious forms. If one plays and looks at his problems, he finds the ultimate economy in his work in the first place: his problems say a lot with very little material. In the second place we find purity and originality. Weiss was a real problem artist and his creations therefore touch the

fine, the subtle, and the artistic manner that can strike us in this way. A problem with seven times capturing the most pieces is very rare, but Weiss was one of the first to come up with it. The search for problems composed by the grand masters is a futile quest. As with so many prominent players, the problem is an almost closed area for them. Weiss was a very big exception in that respect. And then we also had a Weiss as the endgame composer. His feats of ingenuity are reflected in this genre through the ideal collaboration between the dama and the pawn. Weiss's endgames do not have the almost unfathomable depth of Blankenaar. On the contrary, they are usually not deep but surprising, and that is why they are so popular with most draughts players. The great draughts genius Weiss has left behind a variety of endgames, battle combinations, games and problems for the current draughts generation which can be enjoyed now and in the future.

Weiss, the pride of the French draughts masters, played his risky game averse to all theory and method. The more beautiful, the more complicated, the better, never cleanly finished or analytically correct, but delicate and sharp in subtleties. Thus arose the peculiar games or game fragments from which one could never determine one's real strength. What he accomplished came from the treasury of his resourceful brain. He knew he could rely on that wonderful intuition which had sustained him as "invincible". That is why the games, problems, and end game fragments saved his mind. Anyone who wants to briefly demonstrate the beauties of draughts for players of every strength will find his examples in the heyday of Weiss thanks to this grandmaster's famous books *Tactique et strategy* and *250 positions nouvelles*.

Weiss was so famous and loved in the Netherlands that an unknown draughts player offered him 100 guilders through the mediation of the president of the Dutch draughts federation after the 1928 World Championship as a token of his admiration of his game. 100 guilders was a huge amount at the time and it was only natural that Weiss was completely taken aback by this.



Eugène Leclercq (1632-1908)
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In my books about Weiss it is not the intention to analyze his games - we have our current grandmasters for that. My intention is to depict the facts of everyday life and the difficult circumstances in which Weiss achieved peak performance. He was one of the very first professional draughts players and that meant living on a scarce income. The game of draughts came to life thanks to Weiss's great sacrifices. But not only thanks to Weiss. Eugène Leclercq did his share as a professional draughts player to make draughts popular. And in the Netherlands we had the professional draughts player Ben Springer. Living from draughts alone was by no means an easy feat for these professional players. I do my best to incorporate all this into Weiss's bibliography and there is no doubt that such a task is not easy, because one soon forgets other important figures on this list of draughts players who made great sacrifices for the revival and prosperity of draughts.

Would his genius, sacrifice, and love of the game be or become as great for the other world champions as those of Weiss, the king of draughts, who maintained his throne for almost 18 long years while he cleared all attacks brilliantly and superiorly to hit? History taught us that it was not the case. When we consider this again, the greatness of Weiss reappears in bright light, in light that has not been outshone despite the tremendous power and depth of the modern game.

4 Biography of Isidore Weiss

Isidore Weiss was born in Manchester in 1867 and arrived in Paris at the age of 4. His parents from the Austro-Hungarian Empire (Budapest) decided to leave England for France in 1871 after their raincoat factory burned down. Isidore starts playing quite late - at the age of 16 according to Bizot. Bonnard even speaks of an 18 years old. He participated for the first time in a Masters Tournament in Paris in 1891 organized by the famous "Revue des Jeux" (the editor of the Damist chronicles was Eugène Leclercq) and would rank 3rd after Barteling and Leclercq, but ahead of Zimmermann, Lesage, Balent, and others.

He was the first official world champion of international draughts (10x10 board). The French called him *Napoléon* on the draughtsboard, because he was like *Napoléon* - a very short man always winning battles. Weiss was especially praised for his combination game and was also very strong in the endgames. His games are still the subject of study. He was a true magician in the field of problems.

He became the world champion seven times: in 1899 against Anatole Dussaut in Amiens, in 1900 after a match with Beudin in Paris, in 1902, 1904, 1907, 1909 in Paris, and finally in 1911. In 1912 this Napoleon found his Waterloo (21-9) in a match for the world title against another Frenchman, namely Alfred Molimard (1888-1943).

The French said that Weiss⁹⁵ lost his title of World Champion during the Rotterdam tournament in 1912 that was won by Hoogland (25 points) in which he occupied the 3rd rank with Molimard (23 points) and behind Jack de Haas (24 points). However, Hoogland did not easily put his title up for a match, because the 1914-1918 war broke out.

⁹⁵http://damierlyonnais.free.fr/joueurs_autres_weiss.htm



Wordchampionship in Amiens, 1899

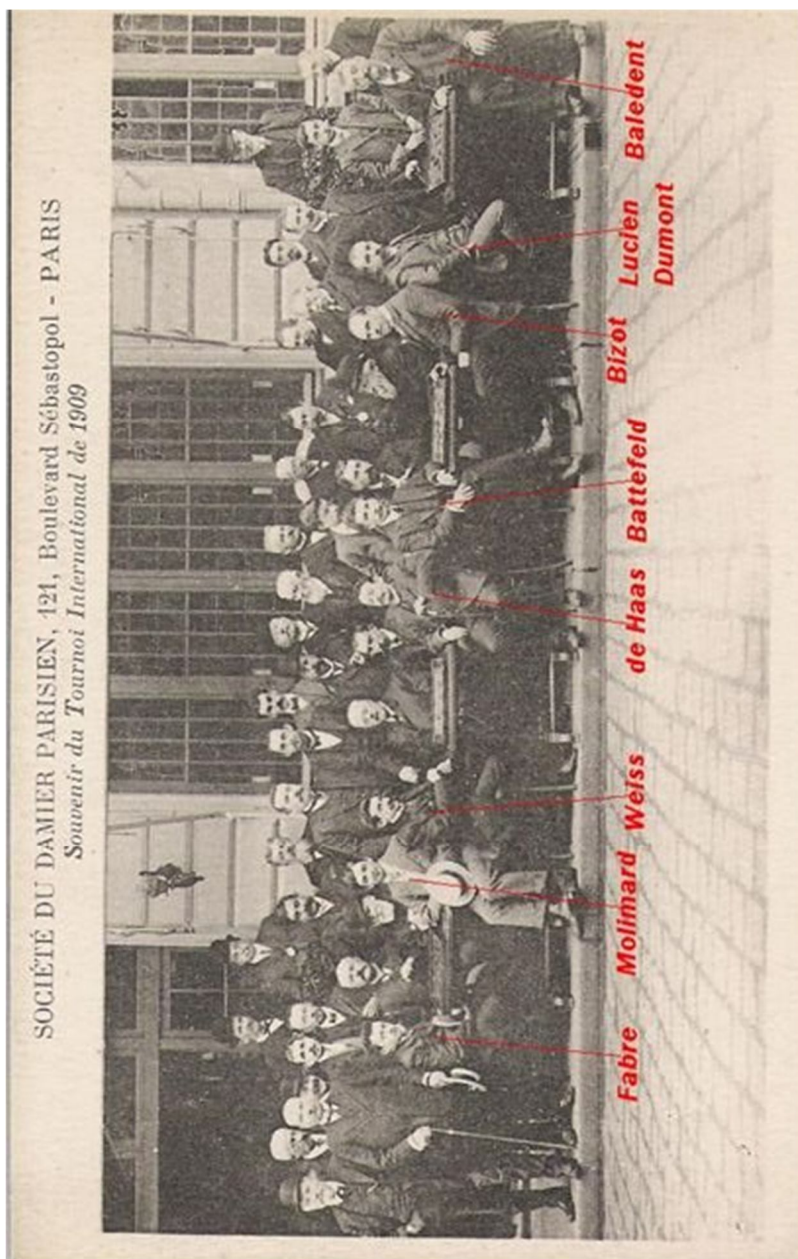
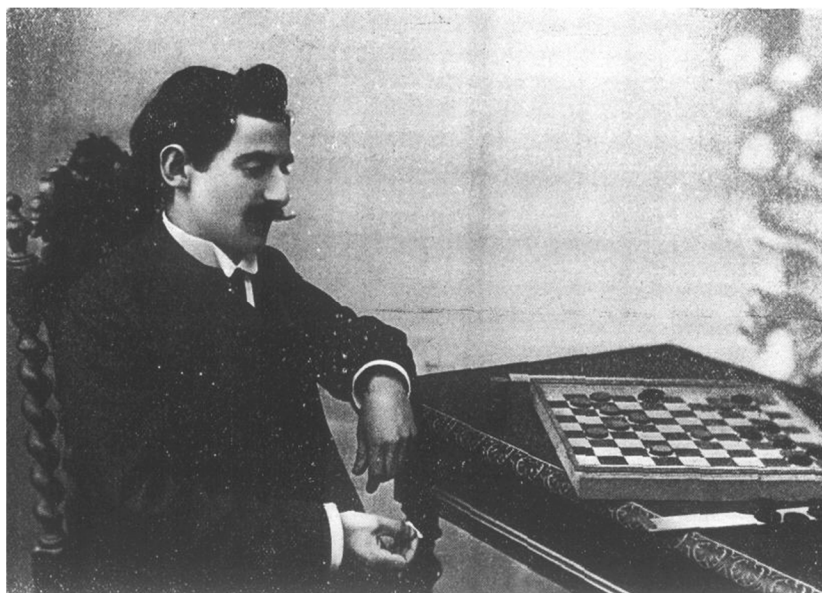


Photo: Kindness of Dr. Diego Rodrigo – France

Weiss played again in the Paris Championship in 1920 and finished third with 12 points behind Fabre (15) and Bizot (14). Isidore Weiss was in Holland in 1920 visiting the draughts clubs in Haarlem where he played against two members of the club and gave a simultaneous in the evening. The tour of Holland in December 1920 gave him the opportunity to win a 4-player tournament with 9 points ahead of Springer (6), Damme (5), and Prijs (4), but at the 1924 Marseille International Tournament it was Springer who finished ahead of Weiss followed by Boer, Ricou, and Garoute.



Isidore Weiss in 1914

Weiss therefore changed his positional game. He no longer played for bringing shots into the game and no longer practiced locking his positions which brought him success in the past, but also setbacks against the new masters, especially in 1912 against Molimard, then Bizot, Fabre, and Bonnard. Thanks to this renewal of the game he scored a formidable result at the age of 60, because he became second at the 1927 International Tournament of Paris behind Bizot and ahead of Fabre, Springer, and De Jongh.



Isidore Weiss (Paris) and F. Bouillon (Marseille) in 1906

He would nevertheless suffer a severe setback at the Amsterdam world championship in 1928. He was decidedly not in a good shape, considering his result of the 11th out of 12 places. Some people already spoke of the end of his career. This was certainly not the case with the Paris Tournament of 1931 counting for the World Championship organized at the "Ludo" rue de la Sorbonne. There he would finish in the 3rd place with 25 points close to the first player Marius Fabre (27 points) and Stanislas Bizot (26 points), but ahead of young Maurice Raichenbach. The prodigy Maurice Raichenbach deprived him of the title by beating him in the second round. In this regard Pierre Lucot reports an anecdote: Raichenbach, then 16 years old, executed a stroke to Weiss. Weiss furiously went to the locker room to retrieve his hat. Not having found it, he tried the others. Finally he left bareheaded. The next day when he returned to the "Ludo", only one hat was left hanging: his.



Left: Isidore Weiss in 1909

This would be the last big tournament of Isidore Weiss's. He died in 1936 in Paris at the age of 69, leaving, according to Marcel Bonnard, "the memory of the most brilliant and fastest master that the game of draughts has produced and a record not close to being beaten - the title of World Champion for 17 years". Others even speak of the period between 1886 and 1912.

He did not have a career, his family had to live on the prices and the meager income from the draughts lessons that he gave and to other "sought after" games played for money. But despite the supreme mastery of his art, the soup was very meager. Louis Dalman remembered taking a few lessons from Weiss at 0.20 fr at the Damien Parisien. He was impressed by this great champion's depth of play. With 2 lost men he did not last very long. Weiss was 1.54 meters tall and weighed only 45 kilograms. Pierre Lucot in his tribute to the great French champions No. 70/1960 of Effort spoke of a mustard sandwich for any midday meal and of the warmth he sought near metro entrances.



Isidore Weiss

Isidore Weiss's son Robert⁹⁶ wrote to Henri Chiland on 17 July 1947: "A simple cap worker (editor's note), my father lived modestly all his life and besides he had no ambition. Draughts was everything to him and he offered it all his life and thought."

4.1 Draughts club Isidore Weiss



Draughts club Isidore Weiss in Amsterdam

Isidore Weiss was so popular in the Netherlands that draughts players in Amsterdam founded a draughts club in his name. In 1913 there was a simultaneous meeting at the young Isidore Weiss draughts club which had the playing room in the upper room of the Rembrandt Cinema. J. Roselaar, where the simultaneous

⁹⁶ http://damierlyonnais.free.fr/joueurs_autres_weiss.htm - 12.2.2021

player sat front center. He achieved a wonderful result⁹⁷. Weiss was also the genial teacher of the future world champion Maurice Raichenbach. By the way, this is very noticeable in Raichenbach's game strategy. Like Weiss, Raichenbach knew (to the point of catastrophism) how far he could go.

It is not possible to describe Weiss's whole draughts life, because there is not enough space for that in this book. However, we highlight one story because it is quite interesting to see how fanatic Weiss was about draughts. For that we will go to the year 1909. Initially the Dutchman De Haas planned to participate in a competition in Paris. This match could not take place for several reasons. Encouraged by a hospitable offer from Mr. Van Etten in Paris and a friendly mediation by the chairman of "Le Damier Français" Mr. Dambrun, De Haas went to Paris in the hope of being able to play a big match against Weiss. However, nothing came of that, as the world champion set too high standards for such a match - requirements that the French club could not meet. Playing against Weiss was then only extended to 3 free games in which Weiss, without being able to take any monetary advantage, gave everything he could as a player out of pure pleasure of being able to play seriously against De Haas, because Weiss was seriously interested in playing only with de Haas. The results of these 3 games were 2 draws and 1 win by Weiss, hence the petite world champion remained the victor over De Haas. How much fire and passion Weiss played his matches against De Haas with can be seen from the following adventure, which is connected to the third party. It was 9 o'clock on Monday evening. Weiss came into Café du Globe and asked De Haas to play a serious game. The third party. The gentlemen started with this party with great interest. At half past twelve the waiter came to warn that the café would close at one o'clock and then the gentlemen would have to take the game to the street. 1 o'clock struck and the party was not over. What to do? Weiss, who had made a great effort in this game, wanted to play it out at all costs. Weiss and De Haas, accompanied by Fabre, went out to find a café. They went along Rue Sébastopol, Rue Réaumur, Rue de Turbigo, but no one

⁹⁷De Joodsche prins; geïllustreerd weekblad, 1913, 13-03-1913, p. 248

wanted them. It suddenly occurred to Weiss that there was a café on Rue Montmartre where he had once played for 72 consecutive hours. They went there and the owner, who knew Weiss, was indeed happy to make his café available. The café was close to Les Halles and was open the whole night. De Haas had already thoughts of "apaches", because it was not the best area in Paris. The world champion, however, stepped forward undaunted and De Haas and Fabre behind him. It was then half past one and both champions started to play again. The café was packed and they were surrounded by female merchants and men from Les Halles. It was a rare crowd in this nightclub and all knew the world champion. In the meantime. Weiss and De Haas played as if defending their lives until the game ended as a draw at half past three. Then all asked who De Haas was, and upon hearing that he was the Dutch champion De Haas received a huge ovation. Then at about 4 Weiss and Fabre took De Haas home, and on the way back went over cauliflowers, carrots, and all kinds of vegetables along Les Halles. A highly adventurous journey of 2 champions!

4.2 Provocations to Weiss

There was tacit admiration between these two players, and especially so when Weiss became aware that a game between him and Jack de Haas had been labeled as weak. On the other hand there were unfounded rumours that Weiss was afraid of playing against Woldouby. That was a sufficient reason for Weiss to quickly grab his feather⁹⁸.

"Dear Mr. Dambrun,

They have translated me an article in which Mr. Broekamp refers to the first game between Mr. de Haas and me published by Mr. Mijer in the Dutch newspaper *De Telegraaf*: 'This game is played very weakly', for not using a harsher expression. I would not even have reacted to this singular appreciation of an incompetent player (I would easily give him an advantage of a pawn) if my friend De Haas was not involved. I want to let you know that I consider the Dutch champion as my most formidable opponent. It is therefore not necessary to see in these ridiculous attacks the jealousy of a character whose efforts to divide the Dutch National Federation to the destinies of which Mr. Vervloet followed by Mr. de Haas and all our Dutch friends have remained completely vain with so much authority. Finally, to cut short all the noise and tendentious notes of some institutions which paint me as fearing to be measured against Mr. Woldouby, I offer to give him an advantage of 1/3 pawn in 24 games at the stake of 150 francs. I do not hide that the struggle will be hard, but my intention is to prove that there is a gap of this yield differential between this player and me. Kind regards,
Isidore Weiss"

The match between Weiss and Woldouby did not take place and that caused comments. Nevertheless, Weiss had already crushed Woldouby and Jack de Haas had also beaten him. The publisher of *Damier Français* wrote about that⁹⁹:

Challenge

The challenge between Mr. Weiss and Mr. Woldouby has not been raised. Mr. Weiss did not advance as much as he insinuated that he would, provoking "au tiers de Pion¹⁰⁰" to the champion of Senegal. We tend to compare the results of

⁹⁸ Bulletin mensuel du Damier Français, No. 8, 1 September 1910, pp. 84-85

⁹⁹ Bulletin mensuel du Damier Français, No. 9, 1 October 1910, pp. 98-99

¹⁰⁰ Game mode

other players with Mr. Woldouby to portray that Mr. Weiss is incapable of this advantage. This is a method that has proved too often to be completely defective for us to apply to ourselves. All we can say about a match as serious as this, proposed by Mr. Weiss, is that it allows us to determine the relative value of the two players. The prognoses, the rankings for determining of this or that are no more than pure chatter. Furthermore we have seen three serious encounters between Mr. Woldouby and the only two players who have enough temperament for us to build on their advantage: Weiss and Haas. With the first player he was literally crushed - he lost six games in which the stakes were not low (5 francs per round); with the second he lost two of the three rounds. On the basis of erroneous information we have said that he was not used to playing our game (the main diagonal on the left): this is how we wanted to explain this defeat. At the time we learnt that last year he had already participated in the Nancy exhibition and did not defeat the best amateurs from Nancy that easily. In terms of draughts as a sport in general there are only the results of complete competitions and matches that were especially serious. The rest is nothing.

Finally, the match between Weiss and Woldouby was born thanks to an economic sacrifice of Paul Tristan (said Tristan or Tristan Bernard, Besançon, 1866 - Paris, 1947). This brave man admired two things: the intelligence of animals and the brutality of humans. It is clear from Tristan's nature that he admired Woldouby's natural talent¹⁰¹ :

The Match between Weiss and Woldouby

Thanks to the generosity of Mr. Tristan Bernard, the famous man of letters who is very interested in draughts and the efforts of our association, a small match (of four games for a challenge of twenty francs) could be organized.

We are pleased that Tristan Bernard, this sportsman of unquestionable authority, was struck by the need where we had to demonstrate the superiority of our brilliant world champion. It would have been unfortunate if the checkers public had remained under the impression that gossip was spread by players of great strength. Their competence should, it seems, shelter the vulgar errors that they like to spread.

Woldouby's defeat was completed in two lost rounds and two draws. In the third round (which was a draw) Woldouby had an advantage. He played the last round poorly, while Weiss increased the niceties in his moves. This shows the difficulty or the power of the opponent's game that the Moor had to face. After this match we don't care that some players boast about having lost games by the dozen and that they proclaim Woldouby's overwhelming superiority on themselves! The demonstration that they want to induce that it is impossible for

¹⁰¹ Bulletin mensuel du Damier Français, No. 10, 1 November 1910, p. 114

them to fight against him is increasing, and this is an impeccable logic after the match result, the distance, separated everyone from Weiss.

4.3 The championship of France 1910

In the autumn of 1910 François Arnoux, the owner of a café and member of Damier Lyonnais, organized a double-tour tournament which aimed to join the title of champion of France, as it was customary for decades during the great "private" tournaments. He opened the registration until October 24, 1910 and managed to persuade a number of strong players to register¹⁰².

The great contest organized for the French Championship by Mr. Arnoux took place from October 29 to November 5 at the Grand Café des Beaux-Arts, 5, Place des Terreaux, in the midst of abundant affluence. It ended with Mr. Weiss's victory. However, the world champion had been seriously threatened as will be seen from the following synoptic table. Mr. Molimard had arrived first in the contest, but failed to take the cup again because Mr. Weiss beat the young Lyonnais champion in three games. However, this did not appear to be an easy task against a player who 'had not lost a single game' in the tournament. Mr. Weiss had a draw in the first and third game and won the second one. A second match of three games between Ottina and Weiss ended after Ottina lost the second game, the first one having been zero. A third game would not have changed the result no matter what would have been the outcome.

This contest is certainly the most beautiful one ever been played in France both from the point of view of the benefits granted to players and from the point of view of its impeccable organization. It had been stipulated that the players, using advanced chronometers, would continue their games at a rate of thirty movements per hour. But inexperience prevented them from using these instruments. They did not abuse the freedom that was granted to them. The very comprehensive information that Mr. Arnoux sent to the players showed that the games had not lasted more than two to three hours, on average. Only one game between Messrs. Bonnard and Sonier, which ended in a draw, lasted five hours. Only one game was played by session and three

¹⁰² Bulletin mensuel du Damier Français, No. 10, 1 November 1910, p. 116-120

games a day. In this way fast players did not run the risk of being more overworked than their slower colleagues. At the beginning of each session a draw took place to determine the order of the competitions. In fact, an incident was not reported. Mr. Arnoux was well inspired by prohibiting access to this competition to weak players who could have distorted the results.

Mr. Delescluse had wanted to testify to his interest in this manifestation, which, however, had to take place so far from the headquarters of the Damier du North, giving a prize of fifty francs to the player who would have obtained the best result against the first three. This award was won by Mr. Raphael from Marseille (North tribute to South) by four points. Messrs. Fabre and Bonnard got three points, and Mr. Ottina one point. We had given a prize of forty francs for the finest endgame. This award was given to Mr. Bonnard for his endgame against Mr. Fabre. Finally, Mr. Pernet from Vienna had gained the title of the author of the most beautiful shot of the contest - a prize of ten francs. This award was won by Mr. Molimard for his shot to Mr. Fabre. Mr. Weiss won 150 francs in cash and a cup in the value of 150 francs.

Mr. Molimard won 200 francs in cash, plus ten francs awarded by Pernet. Mr. Sonier won 100 francs in cash. Mr. Raphael obtained 50 francs, prizes from Mr. Delescluse, the president of Damier du North. Mr. Bonnard obtained 40 francs, Mr. Dambrun's award, the President of Damier Français. We have to congratulate Mr. Arnoux for his generous initiative. He did the game service by bringing new documents in the form of master games and specifying the ranking of the players. Mr. Arnoux promised us half of the games of this magnificent contest. He had already sent us a splendid game between Messrs. Molimard and Weiss, which our friend De Haas had kindly analyzed. This game will appear in our next issue. It is regrettable that Messrs. Ardouin and Bizot could not take part in this contest. We are not talking about Messrs. Degraëve, Grange, and Barteling who stand afar from our game for the moment.

What lessons do we have to draw from this contest? There are two men clearly apart from the other players. They are Messrs. Weiss and Molimard. They have all the qualities of the perfect player. It can be said without fear of being denied that they are of the same class as the great chess players Lasker and Schlechter, endowed with a temperament proof to anything and with precision of any mathematic vision. We can be sure that we will never see these baroque shots, to see, to try, as told by some virtuosos and not by the weakest players. There is no doubt after this contest and the differences that have lately been argued that there are three men among whom it does not seem that we can place anyone. They are Messrs. Weiss, de Haas, and Molimard in that order.

It is very unfortunate that Mr. Bizot was unable to take part in this tournament. The results he has obtained so far in the competitions would give him hope for an honourable place. In the 1909 international competition he scored a prodigious result against the top three, winning one game against each and drawing the other. In the Paris championship he had a very regular place. He tied with Mr. Weiss. He won the only serious game he had played against Mr. De Haas. These are performances which they call for a more decisive test. A match seems to be essential between Mr. Bizot and Mr. Molimard, which would determine exactly whether we should classify Mr. Bizot with the three players whom we quoted earlier.

Mr. Sonier won the excellent third place for his serious play. Mr. Bonnard, who could not abandon his pronounced taste for fantasy, came fourth. The combinations that we have shown of him during this competition prove that he is a formidable master. Mr. Raphaël seemed incapable of recovering his form. Whatever may have been said, there seems to be no doubt that he would not resist Mr. De Haas. This player would definitely crush him in a ten-game match. Mr. Fabre badly needs to regain balance. As Mr. de Haas told us after his match, he was a good general of the cavalry and, one might add, at the time when the main function of this weapon was to charge. Mr. Ottina was particularly unhappy. He did not look well to us, though we think he must have neglected position too much in looking for the big shots. We cannot give, to our deep regret, the results of the competition with regard to the first division: they have not yet reached us.

This championship was played in the city of Lyon that year. The matches were played between October 29 and November 2, 1910. The winner was Dr. Alfred Molimard with 19 points, while Isidore Weiss became second with 17 points.

Pl	Names	1	2	3	4	5	6	7	We	Wi	Re	Ve	Pt	SB
1	<u>Alfred Molimard</u>	X	1 1	1 2	2 1	2 2	1 2	2 2	12	7	5	0	19	193
2	<u>Isidore Weiss</u>	1 1	X	1 1	1 2	1 2	2 2	2 1	12	5	7	0	17	178
3	<u>Paul Sonier</u>	1 0	1 1	X	2 1	0 2	0 1	2 2	12	4	5	3	13	137
4	<u>Marcel Bonnard</u>	0 1	1 0	0 1	X	1 1	1 2	1 2	12	2	7	3	11	112
5	<u>Marius Fabre</u>	0 0	1 0	2 0	1 1	X	2 1	1 0	12	2	5	5	9	98
	<u>Louis Raphaël</u>	1 0	0 0	2 1	1 0	0 1	X	2 1	12	2	5	5	9	96
7	<u>Léonard Ottina</u>	0 0	0 1	0 0	1 0	1 2	0 1	X	12	1	4	7	6	64

As can be seen from the table¹⁰³, Molimard had 2 points more than Weiss, while both masters did not lose any game. After this contest Weiss challenged Molimard to a 3-game match for the championship. Weiss emerged victorious from that match as Molimard lost 1 game and 2 were drawn, so Weiss finally became the champion of France. The first prize were 200 francs, the second prize 150 francs, the third prize 100 francs. The first prize was accompanied by a bronze vase of the value of 150 francs. There was also a prize of 50 francs made available by Mr. Delescluse to those who won against the first 3 prize winners with the best result. Raphaël won this prize with 4 points. Mr. Fabre and Bonnard got 3 points and Ottina 1 point. Mr. Dambrun from Paris had 40. francs made available for the most beautiful endgame. This prize was awarded to Mr. Bonnard for one end game against Mr. Fabre. Furthermore, Mr. Pernet from Vienna offered a prize of 10 francs to the performer of the most beautiful shot, and Mr. Molimard won it for his shot against Mr. Fabre. The games in this contest lasted no longer than 3 hours. Only one game took 5 hours and 20 minutes. It was the game between Bonnard and Sonier. Three games were played per day.

Those events were the first symptoms of the decline of the famous Weiss, who managed to save attacks on his world title until 1912 when the Dutchman Herman Hoogland took it and Jack de Haas came second. Then World War I broke out and we had to wait until 1925. This time Weiss did not take part in the world title, which was won by Frenchman Stanislas Bizot. The 1928 world title was won by the Dutchman Benedictus Springer, and Weiss gained one of the last places in the classification. But that did not mean that Weiss's game was over. It was clear that age was affecting his performance, but Weiss managed to achieve an excellent result at the 1931 World Championship and made it clear that he still belonged to the best draughts players in the world. Weiss did not win this tournament due to losing to Maurice Raichenbach, and because of that he had to accept the 4th place.

¹⁰³ With thanks to Tournooibase.

4.4 The world championship in Paris

Other countries such as the Netherlands and Belgium did not participate in this tournament in 1931. The Dutch considered that Benedictus Springer was the world champion, and with regard to Marius Fabre and Maurice Raichenbach the French said that they were the French world champions because there was no participation from other nations.

Pl	Names	1	2	3	4	5	6	7	8	9	10	We	Wi	Re	Ve	Pt	SB
1	<u>Marius Fabre</u>	X	1 1	1 2	2 0	1 1	1 2	2 2	2 1	2 2	2 2	18	10	7	1	27	413
2	<u>Stanislas Bizot</u>	1 1	X	1 1	1 0	1 1	2 2	2 2	2 1	2 2	2 2	18	9	8	1	26	381
3	<u>Isidore Weiss</u>	1 0	1 1	X	0 1	1 1	2 2	2 2	2 1	2 2	2 2	18	9	7	2	25	356
4	<u>Maurice Raichenbach</u>	0 2	1 2	2 1	X	1 2	0 1	2 2	2 2	2 0	2 0	18	10	4	4	24	422
	<u>Li.Tchoan King</u>	1 1	1 1	1 1	1 0	X	2 2	2 1	2 1	2 2	1 2	18	7	10	1	24	364
6	<u>J. Garoute</u>	1 0	0 0	0 0	2 1	0 0	X	0 0	1 2	2 2	2 2	18	6	3	9	15	188
7	<u>Fayet</u>	0 0	0 0	0 0	0 0	0 1	2 2	X	1 2	1 2	2 1	18	5	4	9	14	159
8	<u>Boissinot</u>	0 1	0 1	0 1	0 0	0 1	1 0	1 0	X	2 0	2 1	18	2	7	9	11	166
9	<u>Vuille</u>	0 0	0 0	0 0	0 2	0 0	0 0	1 0	0 2	X	0 2	18	3	1	14	7	98
	<u>Poiroux</u>	0 0	0 0	0 0	0 2	1 0	0 0	0 1	0 1	2 0	X	18	2	3	13	7	111

4.5 Weiss's death in 1936

When he died on June 12, 1936, he left a blind widow living alone on rue Saint-Martin in the most extreme poverty, as we saw during a visit to his home.

But let us return to the exemplary career of this international grandmaster, world champion from 1894 to 1911 inclusive, and brilliant winner of the strongest players of his time. We find:

- 3rd in the August 1891 international tournament with 19 points (1st Barteling, 22.5, 2nd Leclercq, 21.5)

- 4th in the 1894 international tournament with 19 points, the first three tied: Barteling, Dussaut, Raphaël, (having scored 19.5)

- 4th in the Marseille 1895 tournament, tied with the Marseille master

Garoute (1st Leclercq)

- 1st in the Paris 1895 tournament with 21 points 5, ahead of Zimmermann, 2nd, 20

- In August 1899 he beat the Marseille master Raphaël by 2 wins, 1 draw; thereafter Dussaut with the same result. He then won a 20-game match against the latter, scoring 8 wins, 9 draws, and 3 losses. In the same year he was first at the Amiens international tournament with 31 points, ahead of Raphaël who had 28 points. In November 1899 he equalized in a 3-game match with Leclercq (3 draws), and beat Raphaël by 2 wins out of 3.

- He came first at the Paris 1900 tournament, tied with Beudin whom he then beat in a match of 3 games by 2 wins and 1 not played.

- In March 1901 he equalized with Raphael in a match of 10 games, but literally crushed Bartling in 7 games!

- At the Paris tournament in 1902 Weiss was first to Leclercq and Barteling.

In 1901 he won a match against Raphael again. Thereafter he drew in a match of 10 games [1904] against the Dutch champion J. de Haas.

- In 1907 during a match of 20 games he would beat the latter by 3 wins, 15 draws, and 2 losses.

- In 1908 he triumphed again over Raphael, but in 1909 he drew in 15 games.

- Weiss was first at the 1909 international tournament with 20 points to Molimard with 19 and J. de Haas with 16.

- In 1910 at the Arnoux Cup contest in Lyon counting for the championship of France Weiss became 2nd with 17 points to Molimard with 19 points: events like that could not last forever! He took over the title from Molimard by 1 win, 2 draws, and became a holder of the title again.

And in October 1910 he won over Woldouby in 4 games.

In October 1910 he beat Woldouby in 4 games by 2 wins and 2 draws. At the 1910 Championship of Paris he was removed by Ottina with 20 points. Weiss was second *es æquo* to Bizot with 19 points. Thereafter the first barrage game with Bizot gave an equal result (1 win, 1 loss), but Weiss won the second game by 1 win and 1 draw. Then in April 1910 he defied Ottina in 10 games and beat him in 2 games, 7 draws, and 1 loss.

- In April 1911 in Utrecht Weiss won the world match in 10 games against H. Hoogland by 2 wins, 7 nulls, and 1 loss.

- In 1912 Molimard became the first great winner of the valiant champion: in a match of 15 games Molimard competed with Weiss for the title of champion of France, Molimard beat him by 7 wins, 7 draws, and 1 loss.

This would not prevent him from ranking third tying with Molimard with 23 points in the world championship organized in August-September of the same year (1st Hoogland 25 points, 2nd J. de Haas with 24 points).

- After staying away from tournaments and matches for ten years Weiss reappeared in 1923 when he took away the Paris championship in a pool of 4 players at the draughts board of the *Maison Blanche*.

- In 1924 he ranked second at the international tournament of Marseille with 14 points (Ben Springer was first with 15 points).

- At the international tournament of Paris in 1927 Weiss became second with 18 points, (Bizot was first with 19).

- At the 1928 World Championship, won by Ben Springer, Weiss ranked badly for the first time in his life - penultimate with 15 points.

- However, at the world championship in Paris in 1931 he ranked third with 25 points (1st Fabre with 27 points, 2nd Bizot with 26 points), but before Raichenbach and King, 4th, with 24 points.

Here stops the career of the illustrious master, virtuoso of highly difficult shots, great composer of problems, and author of two books that had become very rare¹⁰⁴.

¹⁰⁴ LUCOT, Pierre (1960) Un grand champion français: Le Maître International Isidore Weiss. En: L'Effort, Organe Officiel de la Federation Française du Jeu de dames, No. 70, pp. 21-23

4.5.1 Jack de Haas's Obituary

In memory of Isidore Weiss¹⁰⁵.

I just heard that Weiss died after one operation. This announcement shocked me and my mind went back to the time when the little Frenchman and the great draughts genius came to The Netherlands. The Figaro rightly wrote: "The Napoleon of draughts goes to Holland". How did we admire this French genius! He played unparalleled fast and his knowledge of shots surprised us all. I remember that in one of the games of my first match against Weiss he played a shot known in our country as "Weiss's shot". It is remarkable that a year ago, after a Causerie in Deventer, one of the players asked me to show Weiss's shot. Rather peculiar 31 years later! Weiss, who was the world champion for 19 years, has strongly influenced our game, and in this regard he has taught us to pay more attention to the shots. He was a well known figure in Holland and one had a lot of sympathy for him. We all honoured the great master in him that brought us to a higher level through his genius. Then his first book ""Tactique et stratégie du jeu de dames" appeared and we enjoyed this grandmaster's unparalleled knowledge. His recently edited last work also contains a variety of end games which the current generation can enjoy. Weiss has not formed a school - that was not possible. He was not a theorist. His well-known statement was: "the right move".

His extraordinary finely developed feel for draughts almost always found him the right move. He was a sportsman in every aspect. I have played about 40 games with the world champion, the last game about 5 years ago. It was in Paris in café du Center', where he would come almost every day. During this game I saw that my old friend was no longer the Weiss of the past years. The great invincible draughts player became less; the years became important. I thought of the well known saying of the chess world champion Steinitz: "We beat his name, but never his game". One of the greatest of the great has passed away. His place can never be taken by another player. For us he will continue to live as one who was unapproachable due to his originality and genius. His memory will remain in high honour.

¹⁰⁵ Magazine damiste hollandais « Het Damspel », No. 27, 2 July 1936, p. 247

4.5.2 Benedictus Springer's Obituary

In memory of Isidore Weiss¹⁰⁶

We know it - our time will come one day! But every time the battle ends for one of our loved ones we are surprised! This time the loss for the draughts family is already very significant, because it is the greatest of the great. Isidore Weiss, former world champion, "Le Napoléon du Damier" (as the French would call him) has passed away. For me Weiss was the most genial draughts player of all times, the most complete because not only as a player, but also as a problemist and endgame composer he had sparkled for years on the very first plan! I learned a lot from Weiss in the years I spent in Paris, especially with regard to playing with an advantage, because he did not have an equal at that either! His marked brilliant head will remain in the memory of his friends, proudly including me, for very long! Rest in peace, my deeply missed friend!



Isidore Weiss

¹⁰⁶ Magazine damiste hollandais "Het Damspel", No. 28, 9 July 1936, p. 254

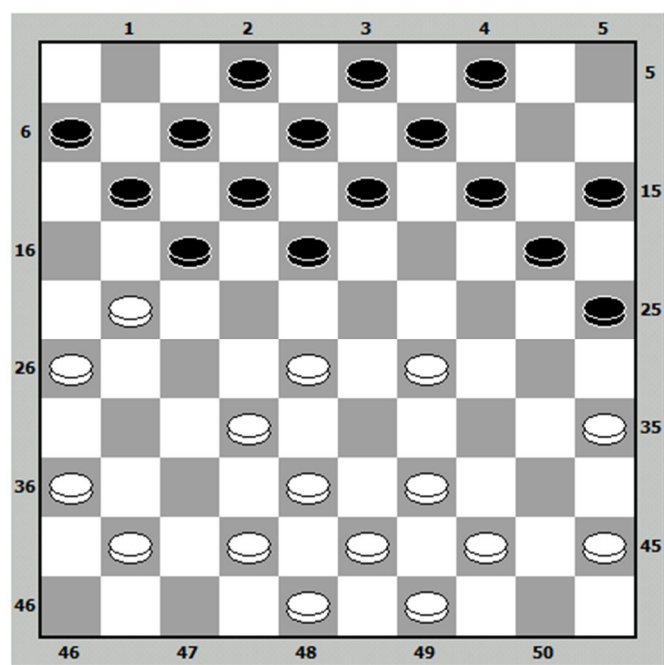
4.6 The forcing move and shot

Louis Raphael – Isidore Weiss

0-2 30-10-1910

Championship of France

After the black's move (10-14) white erroneously continued with 17. 37-32? After this bad move Isidore Weiss won with an introductory forcing move and a nice combination.



17. ... 18-22
18. 29-23 22x33
19. 38x29 25-30
20. 35x24 13-19
21. 24x13 8x46

The game notation follows:

1.32-27	17-21	2.31-26	21x32
3.38x27	11-17	4.42-38	7-11
5.37-32	19-23	6.47-42	1- 7
7.41-37	14-19	8.34-29	23x34
9.40x29	10-14	10.44-40	5-10
11.50-44	20-25	12.46-41	19-23
13.27-21	23x34	14.40x29	16x27
15.32x21	14-20	16.33-28	10-14
17.37-32	18-22	18.29-23	22x33
19.38x29	25-30	20.35x24	13-19
21.24x13	8x46		

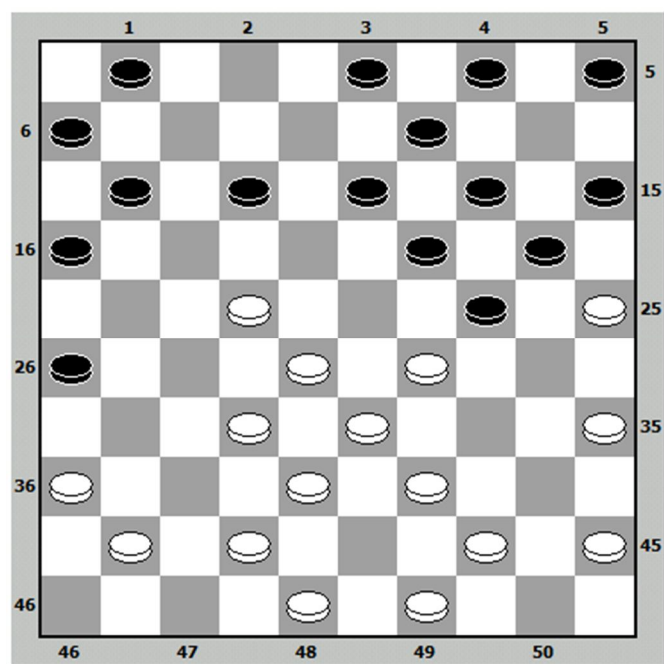
4.7 The forcing move and shot

Anatole Dussaut – Isidore Weiss

0-2 19-07-1897

Friendly game

Anatole Dussaut had erroneously played the bad move 46-41 and immediately let Isidore Weiss 12-18 to win a piece. Dussaut knew that he could defend his piece on 22 with the move 32-27, but then followed Weiss's simple shot to win a man. White intended to recover his lost piece, but Weiss surprised his opponent again, this time with a devastating shot.



20. 46-41	12-18	21. 32-27	18-23
22. 29x18	16-21	23. 27x 7	1x34
24. 44-40	24-30	25. 40x29	30-34
26. 29x40	13-18	27. 22x24	20x47 !!

The game notation follows:

1.33-28	20-24	2.34-30	15-20
3.30-25	18-23	4.39-33	10-15
5.31-27	17-21	6.37-31	21-26
7.44-39	26x37	8.42x31	12-17
9.47-42	7-12	10.41-37	12-18
11.39-34	17-21	12.34-29	23x34
13.40x29	2- 7	14.43-39	21-26

15.50-44	7-12	16.27-22	18x27
17.31x22	12-18	18.37-31	18x27
19.31x22	8-12	20.46-41	12-18
21.32-27	18-23	22.29x18	16-21
23.27x 7	1x34	24.44-40	24-30
25.40x29	30-34	26.29x40	13-18
27.22x24	20x47	28.41-37	47-33
29.37-32	33-11	30.40-34	14-20
31.25x14	9x20	32.35-30	3- 8
33.34-29	11- 2		

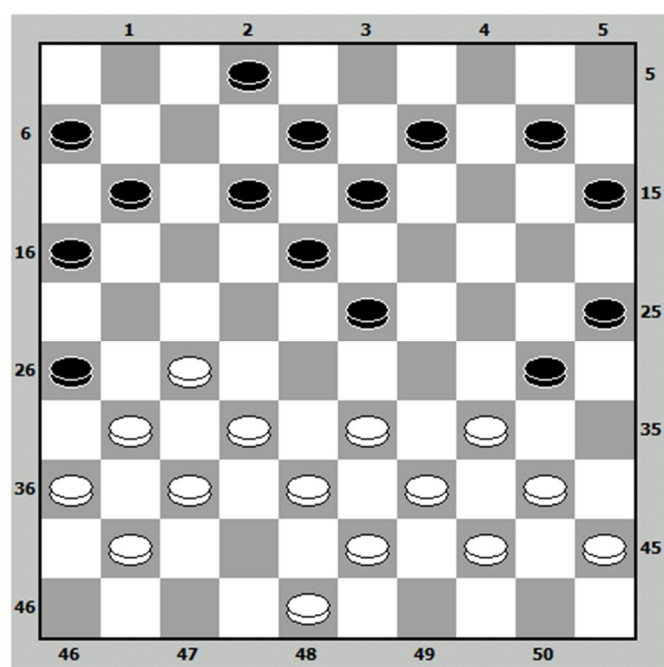
4.8 The forcing move and shot

Isidore Weiss – Eugène Leclercq

2-0 15-03-1903

Damier Parisien

Isidore Weiss executed a forcing move with 33-29 in this position, threatening to win a piece with 27-22 or with 40-35. Eugène Leclercq thought he'd avoid that with 11-17, but Weiss surprised him with a nice shot.



24.33-29	11-17	25.27-22	17x28
26.29-24	30x19	27.34-29	23x34
28.32x 5	!!		

The game notation follows:

1.34-30	18-23	2.30-25	20-24
3.33-28	12-18	4.40-34	7-12
5.45-40	17-21	6.34-30	21-26
7.31-27	11-17	8.37-31	26x37
9.42x31	17-21	10.50-45	14-20
11.25x14	9x20	12.30-25	4- 9
13.25x14	9x20	14.39-34	1- 7
15.41-37	21-26	16.44-39	7-11
17.47-42	20-25	18.49-44	3- 9
19.38-33	10-14	20.42-38	5-10
21.46-41	24-30	22.35x24	19x30
23.28x19	14x23	24.33-29	11-17
25.27-22	17x28	26.29-24	30x19
27.34-29	23x34	28.32x 5	12-17
29.40x29	18-23	30. 5x11	6x17
31.48-42	15-20	32.31-27	9-14
33.27-22	17x28	34.38-33	8-12
35.33x22	14-19	36.42-38	2- 7
37.38-33	7-11	38.45-40	16-21
39.40-34	20-24	40.29x20	25x14
41.43-38	14-20	42.44-40	20-25
43.40-35	11-16	44.33-28	12-18
45.38-33	18x27	46.28-23	19x28
47.33x31	13-18	48.31-27	21x32
49.37x28	16-21	50.39-33	

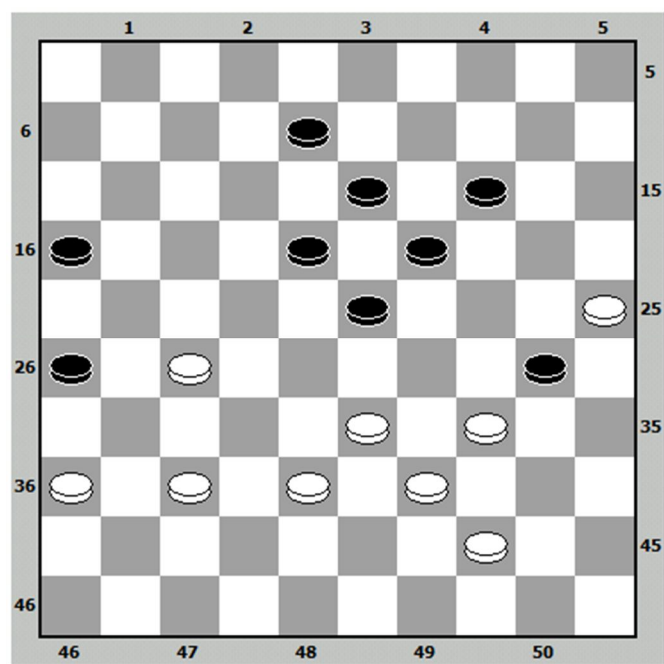
4.9 Two forcing moves and gaining a man

Louis Barteling – Isidore Weiss

0-2 12-08-1894

Paris

With two forcing moves Weiss was able to win a man. After 45. 42-37 Weiss played 8-12 and moves as 37-32 and 38-32 were forbidden by 23-28 and 14-20 while on 33-29 simply followed 14-20. The black's move 44-40 was thus a logical one, but after 30-35 the black would always win a piece by 23-29. A move that white cannot avoid without losing a man.



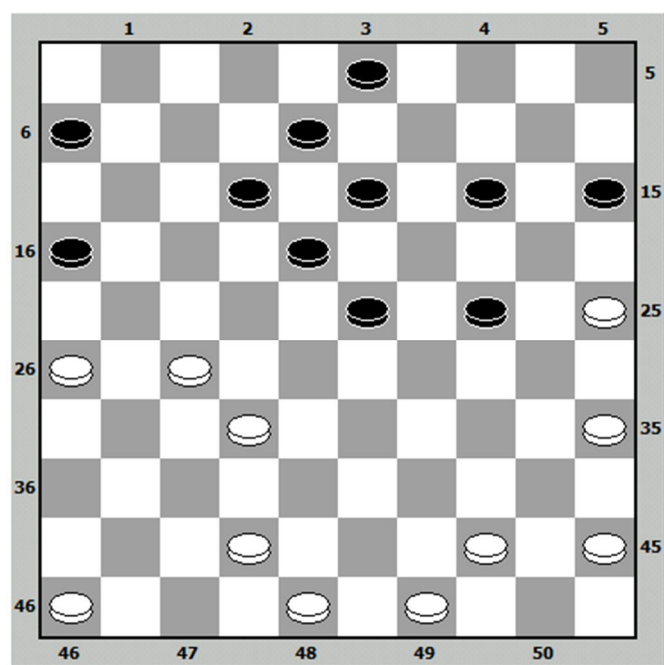
46. 44-40	30-35	47. 27-22	35x44
48. 39x50	18x27	49. 33-29	13-18

The game notation follows:

1.33-28	18-23	2.39-33	12-18
3.44-39	7-12	4.31-27	1- 7
5.37-31	20-24	6.34-30	17-21
7.31-26	14-20	8.26x17	11x31
9.36x27	20-25	10.49-44	25x34
11.40x20	15x24	12.44-40	10-15
13.40-34	5-10	14.41-37	7-11
15.46-41	10-14	16.45-40	14-20
17.41-36	12-17	18.37-31	8-12
19.47-41	9-14	20.41-37	2- 8
21.34-30	17-21	22.30-25	21-26
23.40-34	24-29	24.33x24	20x40
25.35x44	4- 9	26.50-45	15-20
27.45-40	20-24	28.27-22	18x27
29.31x22	12-18	30.37-31	26x37
31.32x41	23x32	32.38x27	11-17
33.22x11	6x17	34.42-38	8-12
35.36-31	19-23	36.41-36	13-19
37.38-33	9-13	38.43-38	3- 8
39.38-32	17-21	40.32-28	23x32
41.27x38	21-26	42.31-27	18-23
43.48-42	12-18	44.40-34	24-30
45.42-37	8-12	46.44-40	30-35
47.27-22	35x44	48.39x50	18x27
49.33-29	13-18	50.37-32	26-31
51.32x21	16x27	52.50-44	12-17
53.44-40	31-37	54.40-35	17-22
55.35-30	23-28	56.29-24	28-32
57.24x13	18x 9	58.38-33	37-42
59.30-24	9-13	60.24-20	42-47
61.20x18	47x12	62.25-20	12x40
63.20-14	40-35	64.14-10	35-19
65.10- 5	19-28		

4.10 Weiss's shot

It is more common in draughts literature that the name of a player is more or less randomly linked to a combination, such as the famous "Coup of Weiss" from the match Weiss - De Haas in 1904. Weiss said after the match that he had learned this system stroke years ago under the name of Coup de l'Express. But in the Netherlands the stroke had made such an impression that it was promptly named after the man who had performed it here for the first time: Coup Weiss and especially "Weiss' shot".



31. 36x27 14-20
 32. 25x14 24-30
 33. 35x24 23-29
 34. 24x33 13-19
 35. 14x23 18x47

The game notation follows:

Jack de Haas - Isidore Weiss

0-2 27-11-1904

Match

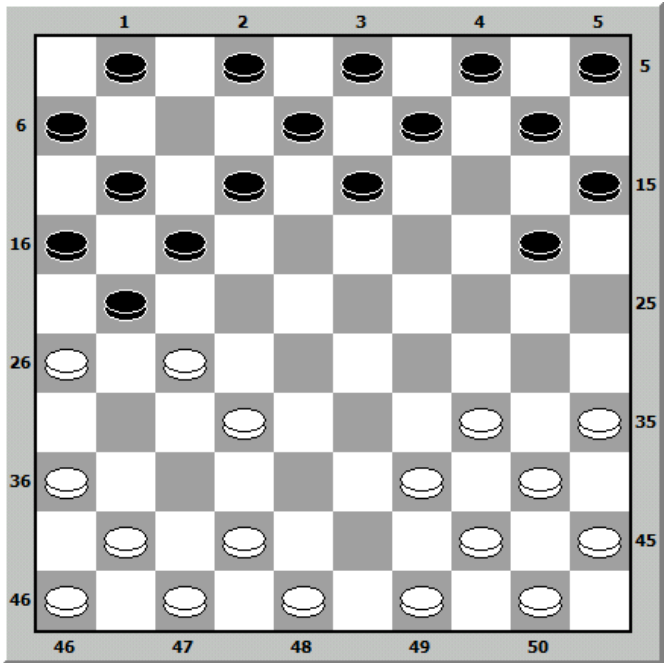
1.33-28	18-23	2.31-27	17-21
3.39-33	12-18	4.44-39	7-12
5.37-31	2- 7	6.31-26	20-24
7.26x17	11x31	8.36x27	15-20
9.34-30	6-11	10.30-25	10-15
11.41-37	11-17	12.47-41	7-11
13.41-36	1- 6	14.37-31	4-10
15.50-44	24-29	16.33x24	20x29
17.39-33	14-20	18.25x14	9x20
19.33x24	20x29	20.44-39	10-14
21.39-33	14-20	22.33x24	20x29
23.35-30	5-10	24.40-35	10-14
25.49-44	17-22	26.28x17	11x22
27.30-25	29-34	28.43-39	34x43
29.38x49	19-24	30.31-26	22x31
31.36x27	14-20	32.25x14	24-30
33.35x24	23-29	34.24x33	13-19
35.14x23	18x47	36.44-39	47-20
37.39-34	20-33	38.49-43	33-11
39.46-41	12-17	40.41-37	11- 2
41.43-38	17-22	42.27x18	16-21
43.26x17	8-12		

4.11 Weiss’s chain

There are 3 typical openings that allow you to play a “Weiss’s chaining” game:

4.11.1 Opening nº 1

- 1. 32-28 16-21
- 2. 31-26 11-16
- 3. 38-32 7-11
- 4. 37-31 19-23
- 5. 28x19 14x23
- 6. 31-27 23-28
- 7. 32x23 18x38
- 8. 43x32



4.11.2 Opening nº 2

1.32-28 16-21

2.31-26 11-16

3.37-32 7-11

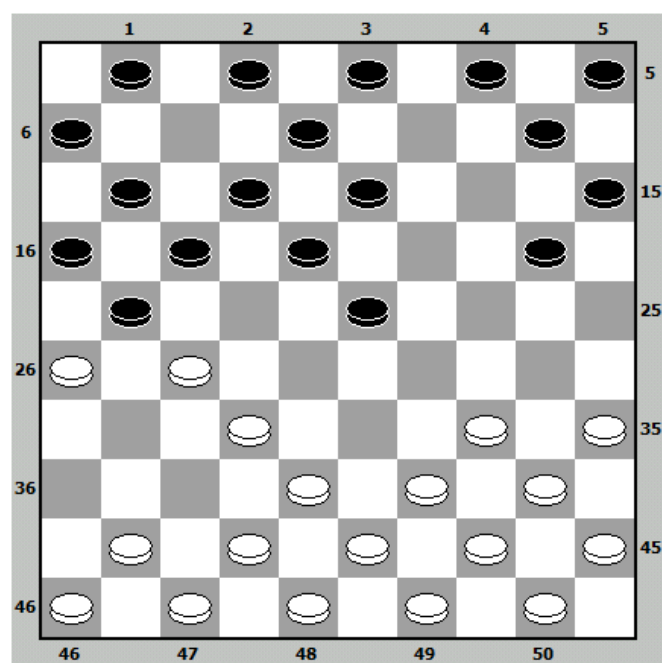
4.36-31 19-23

5.28x19 14x23

6.33-28 9-14

7.28x19 14x23

8.31-27

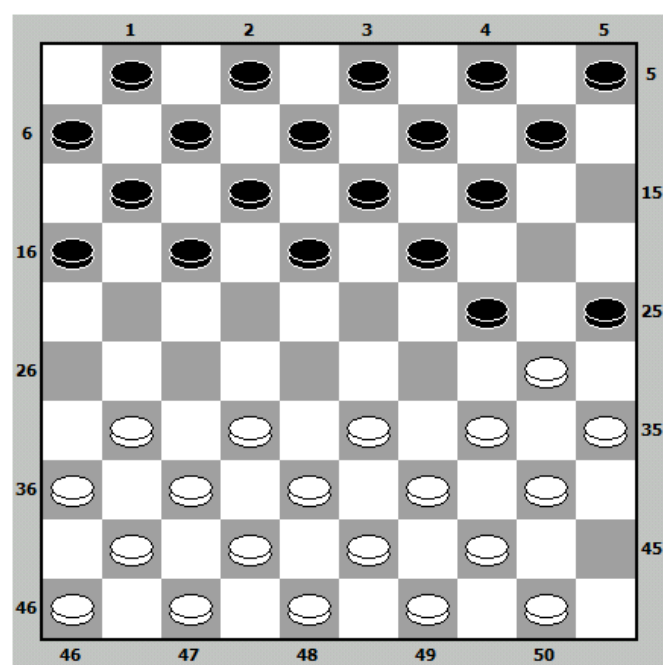


4.11.3 Opening nº 3 (with white)

1.34-30 20-25

2.40-34 15-20

3.45-40 20-24

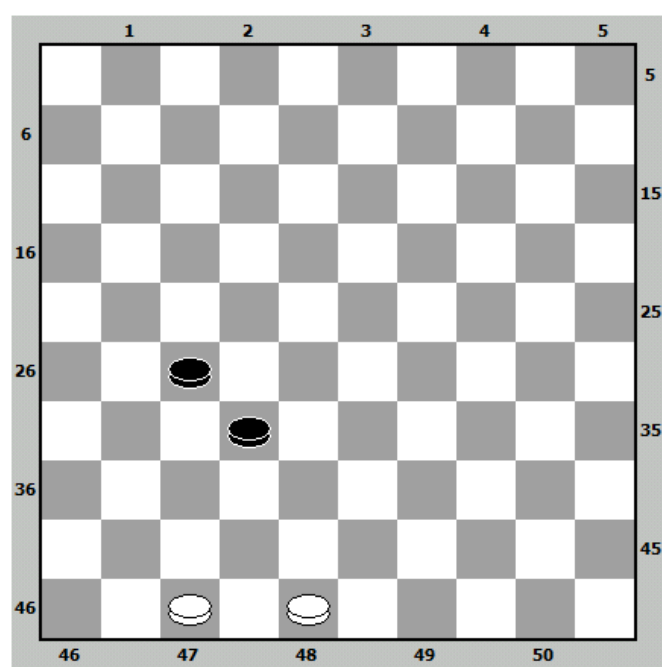


4.12 Weiss motifs

The motif of a problem is used by the draughts problem composers in composing their problems, because the problems should rest on a motif.

4.12.1 Motif I

A Weiss motif is the following¹⁰⁷:

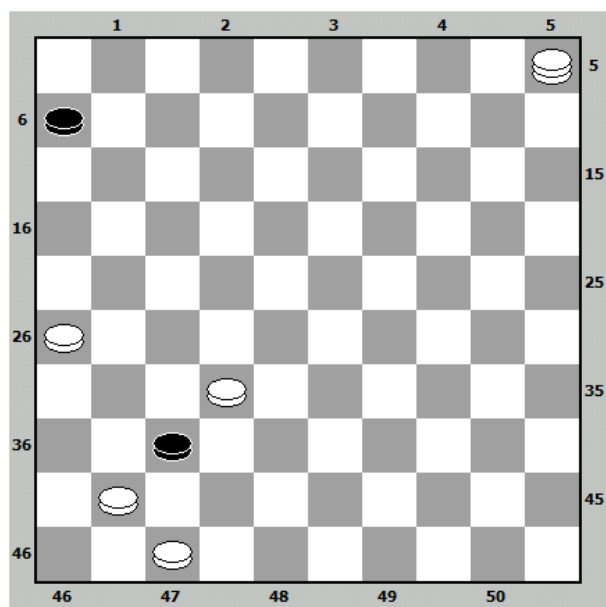


Solution:

48-42

¹⁰⁷ Provinciaalse Zeeuwse Courant, 27-6-1997, p. 29

4.12.2 Motif II



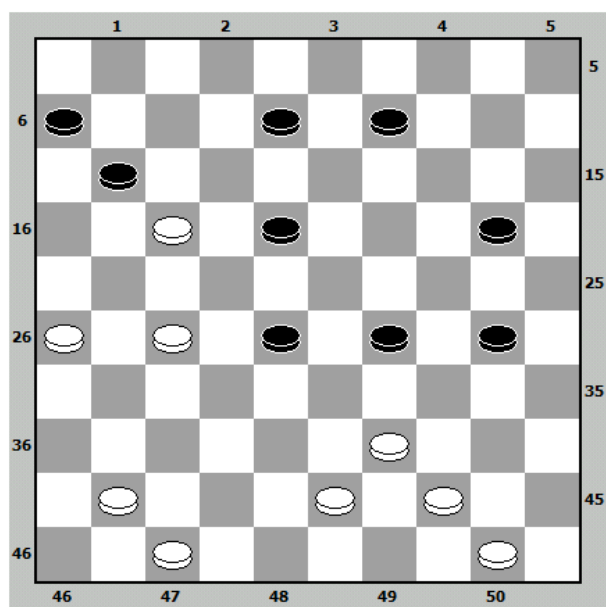
Solution:

This simple endgame is a trifle, as we saw more from Weiss. White wins by:

47-42 .

The question of how such an end position can logically come up in a real game was stated quite correctly by Freek Raman¹⁰⁸. See to the following diagram.

¹⁰⁸ Haarlem's Dagblad, 12-11-1937, p. 15



After

39-33 29x40 2.50-45 11x31 3.45x32

we observe that Black has to play:

3. 31-37

and then we have the Weiss motif II.

The draughts board

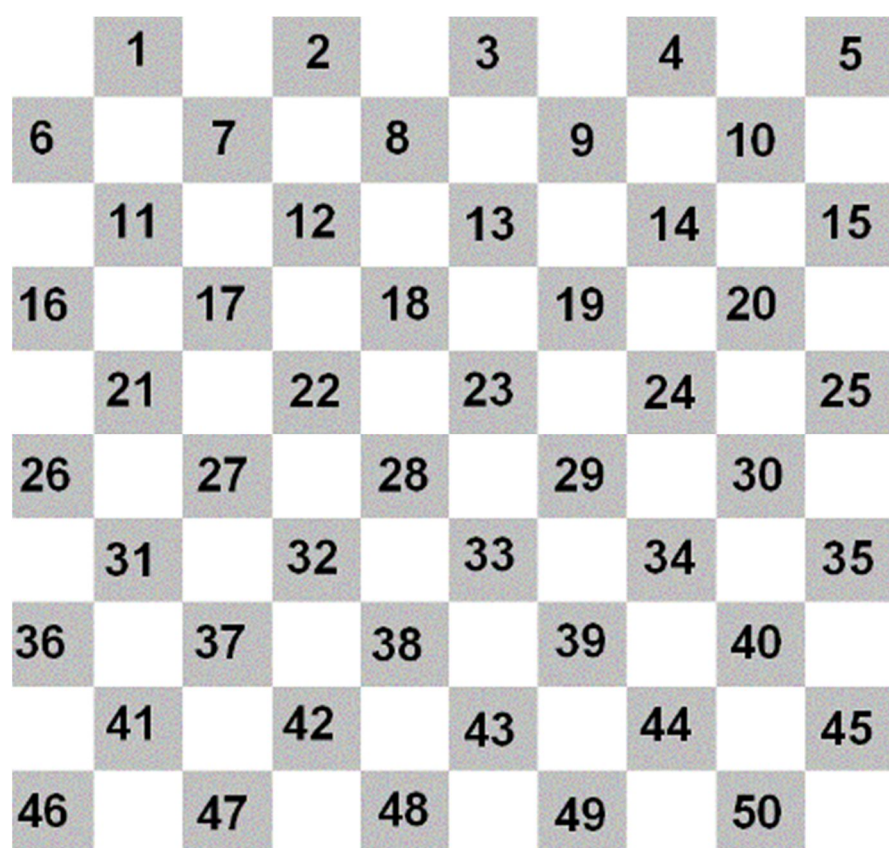
250 New Positions

OF

DRAUGHTS

By Isidore WEIS, World champion

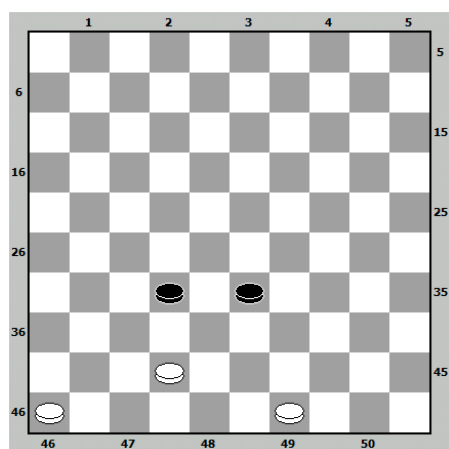
(1895-1912)



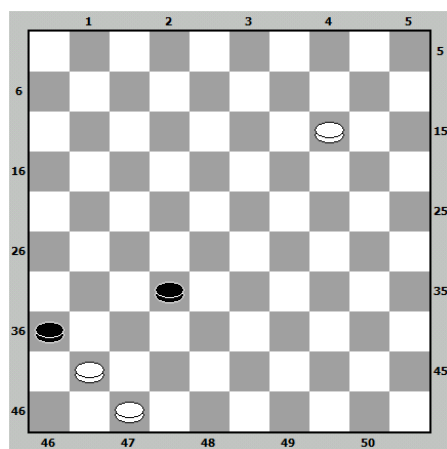
5 THE FIRST PART

5.1 Series of exercises without a king for beginners

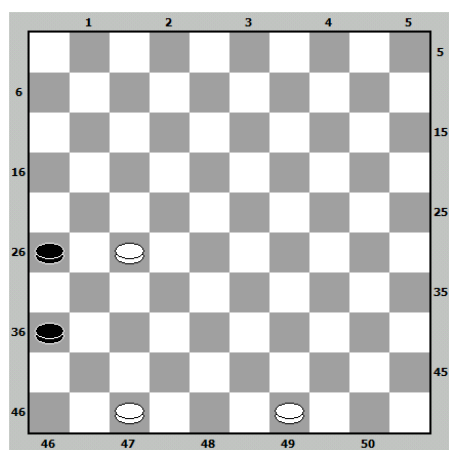
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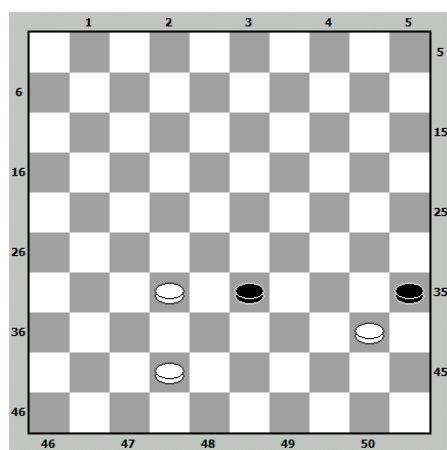
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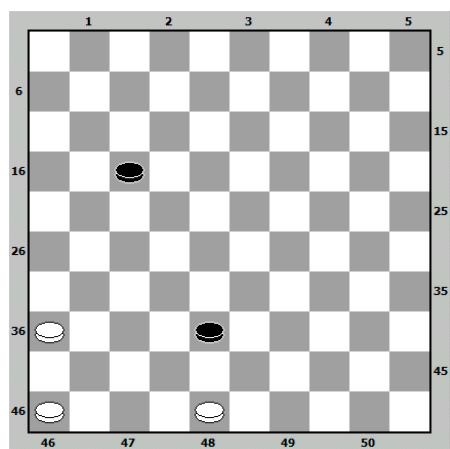
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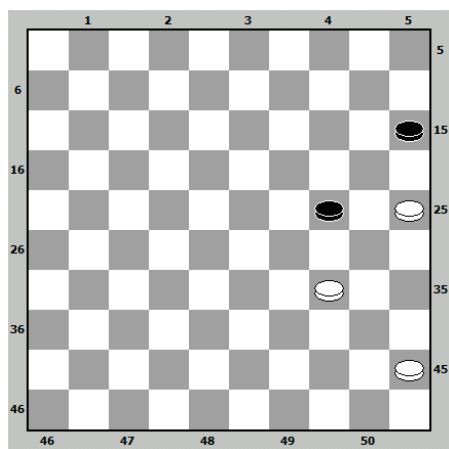
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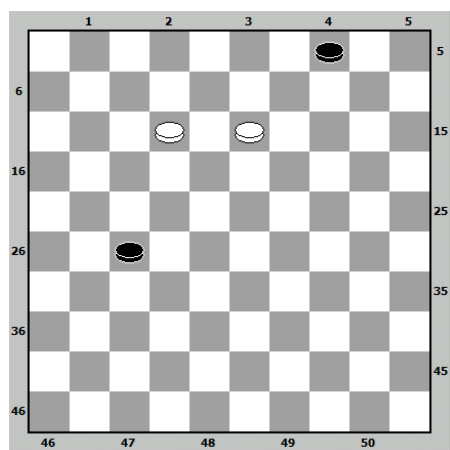
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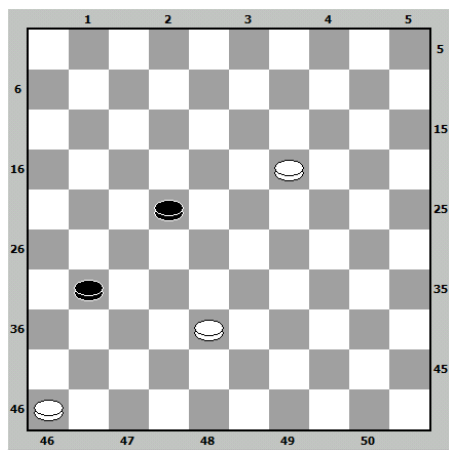
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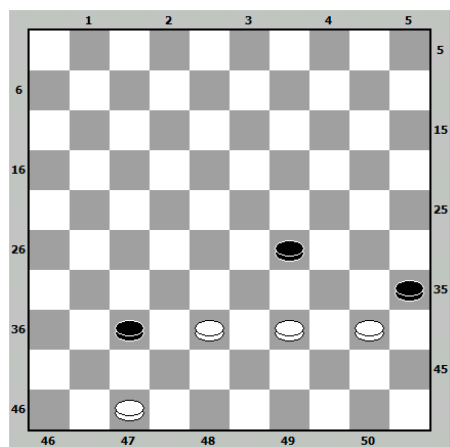
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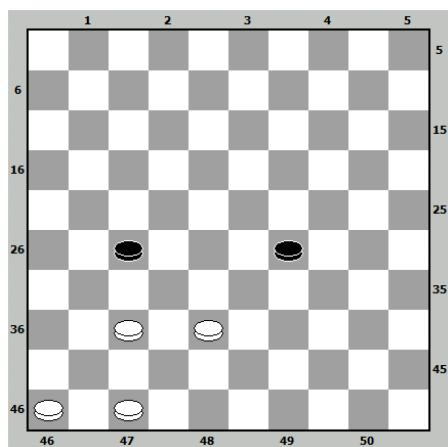
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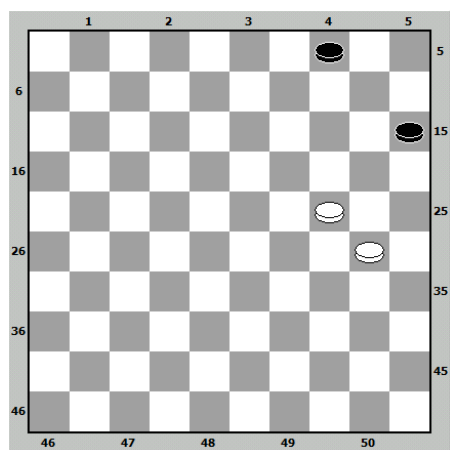


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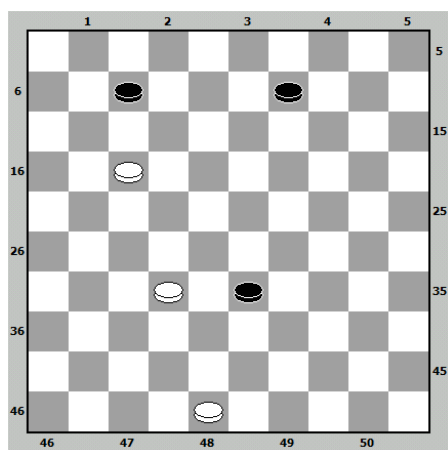


Les B. forcent la remise
White forces a draw

No. 11

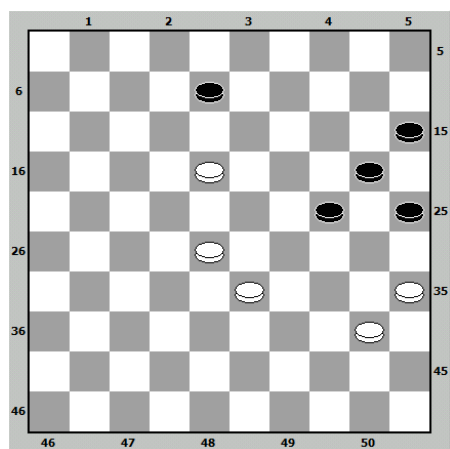


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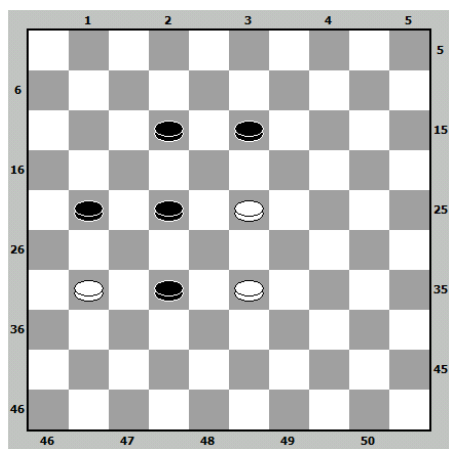


Les B. forcent la remise
White forces a draw

No. 13

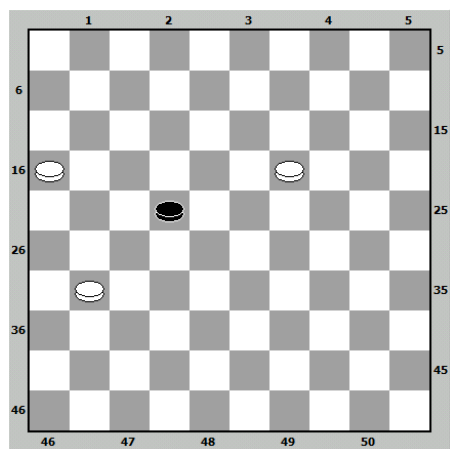


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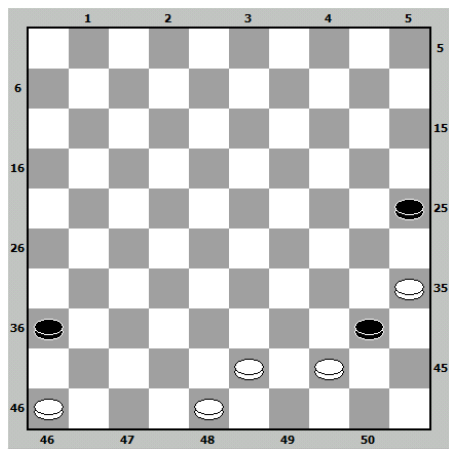


Les B. forcent la remise
White forces a draw

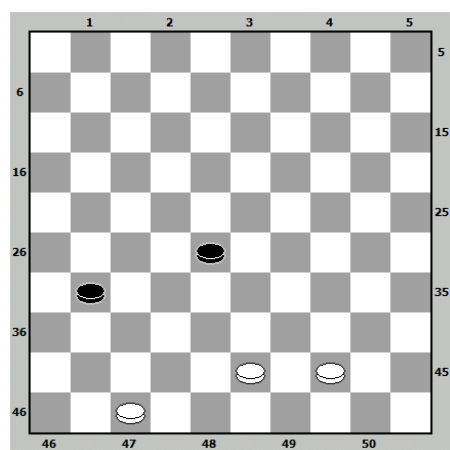
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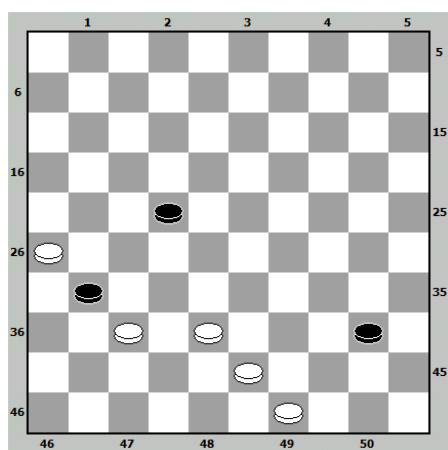
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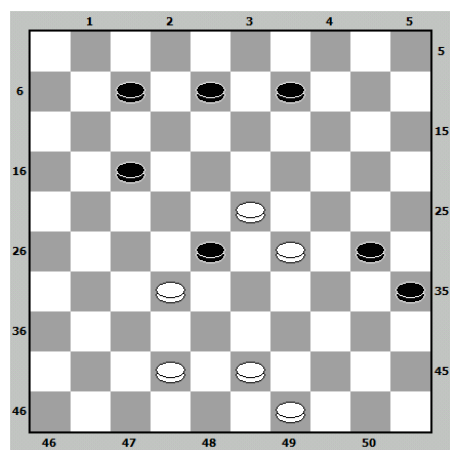
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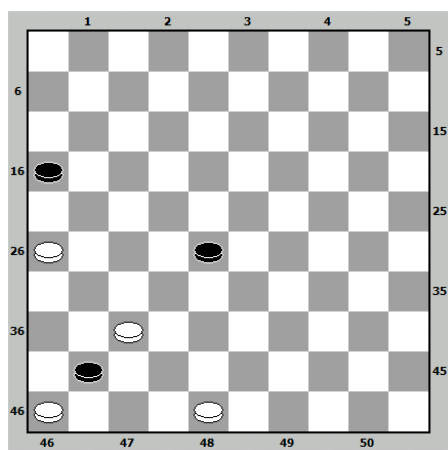
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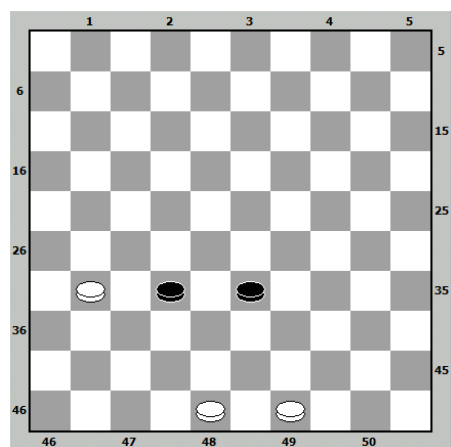
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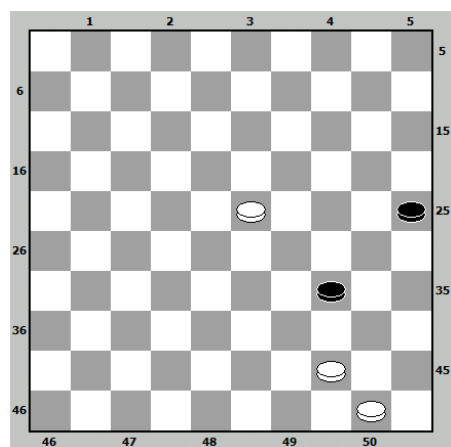
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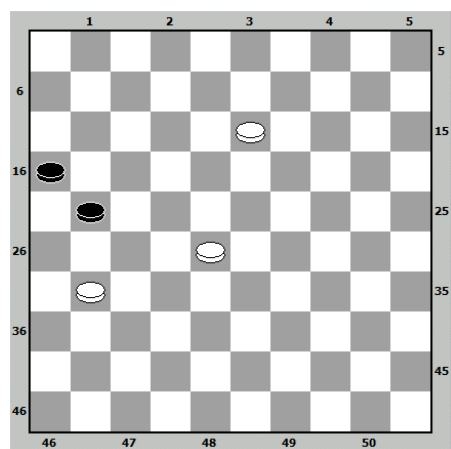
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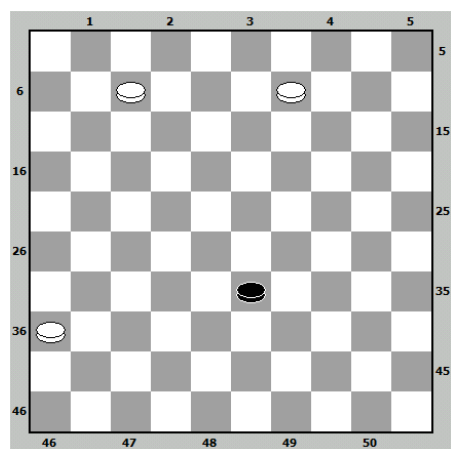
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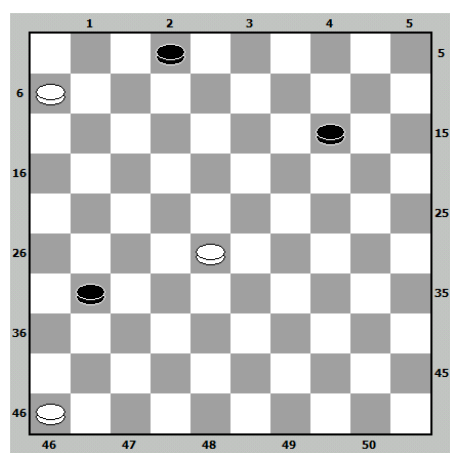
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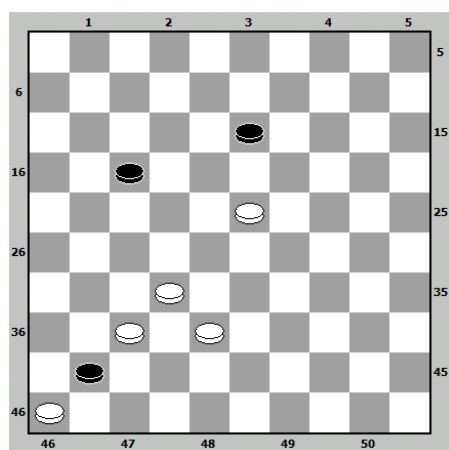
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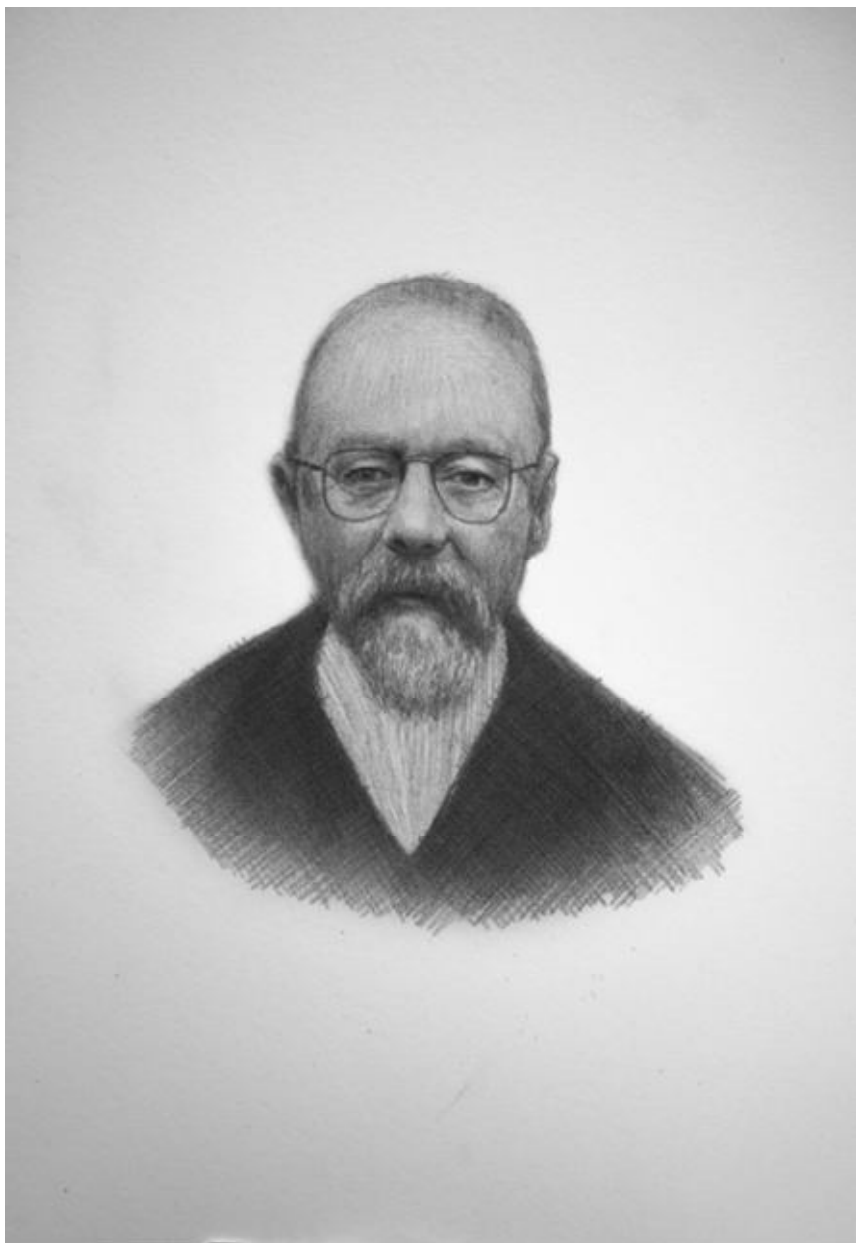


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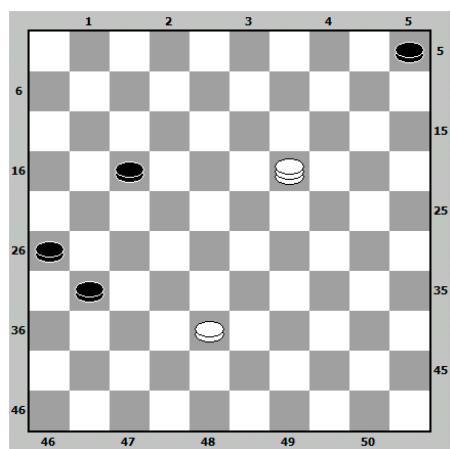


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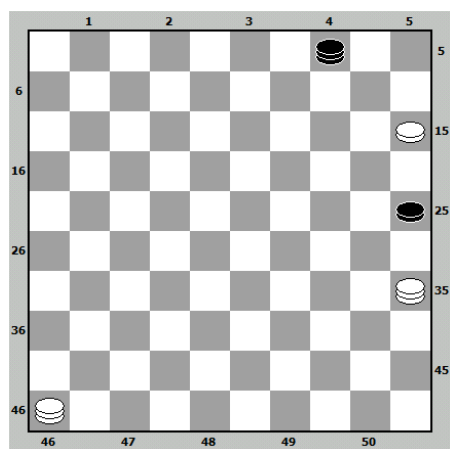
6 THE SECOND PART

6.1 Elementary exercises with a king for beginners

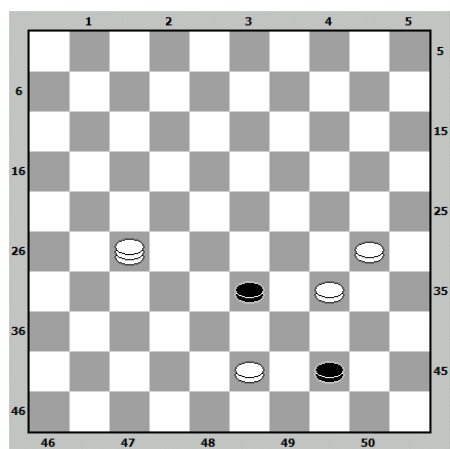
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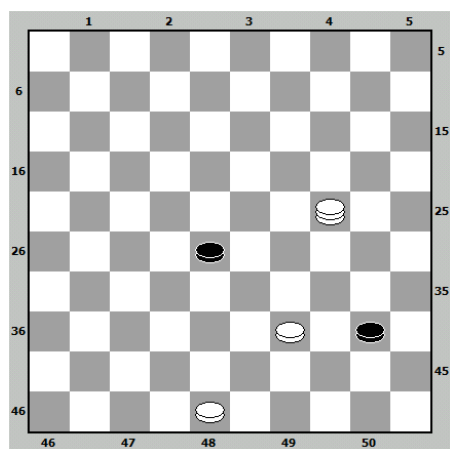
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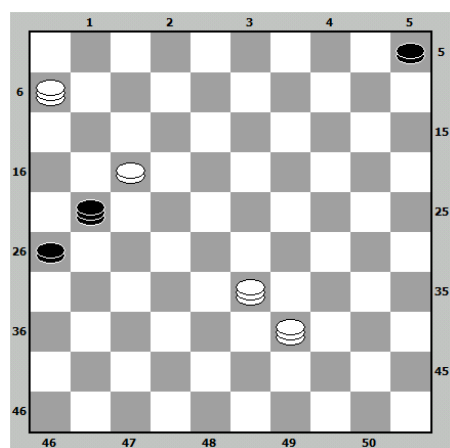
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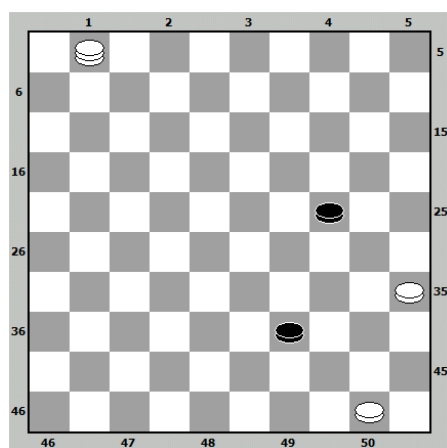
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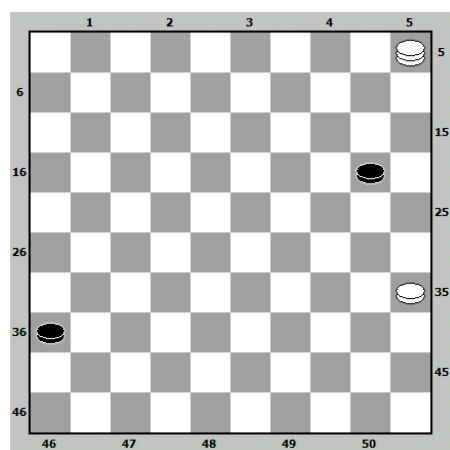
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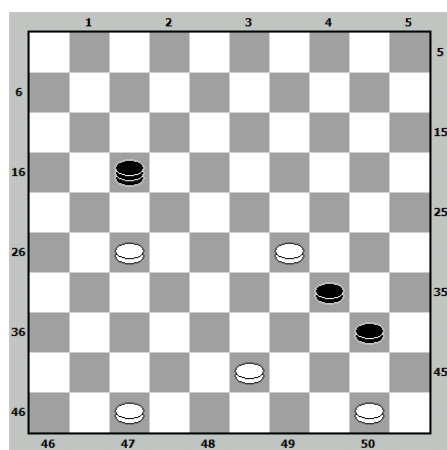
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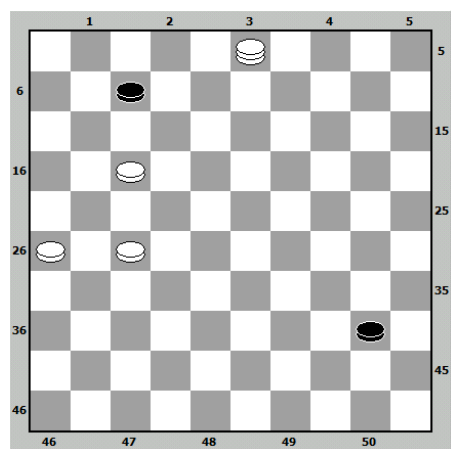
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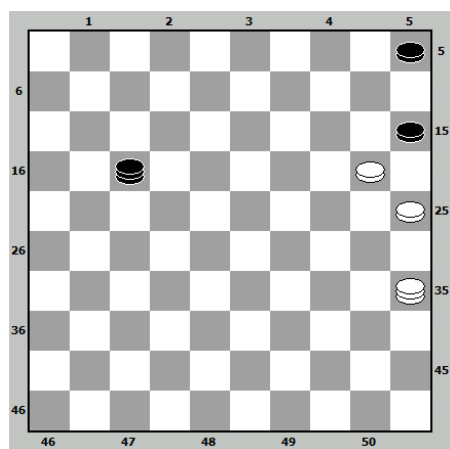
No. 34



No. 35

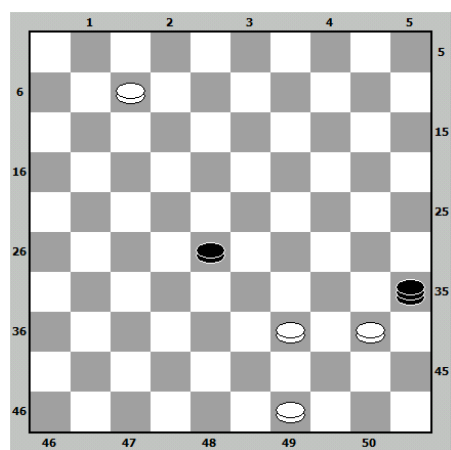


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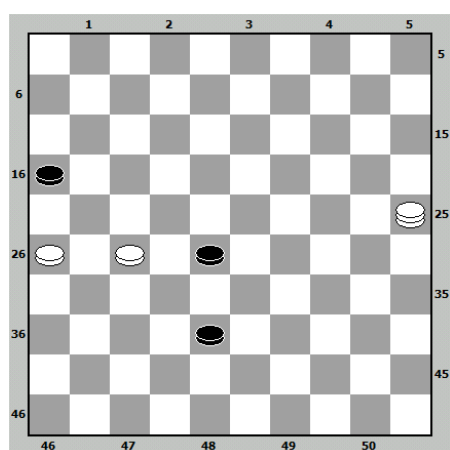


Les N. jouent, les B. gagnent
Black plays, white wins

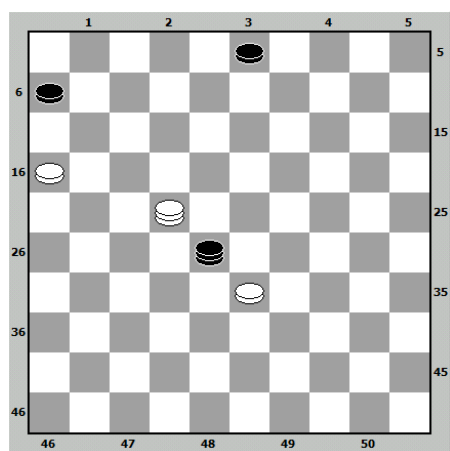
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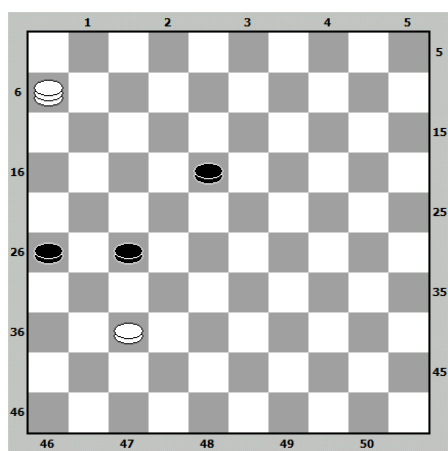
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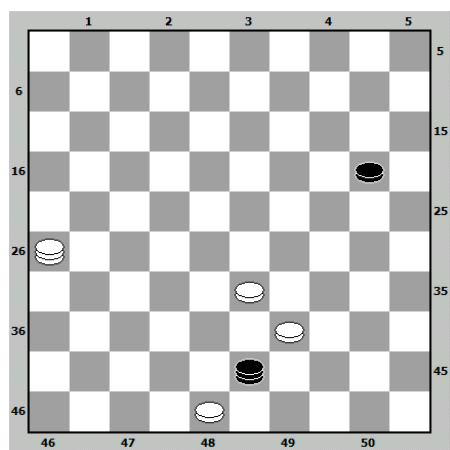
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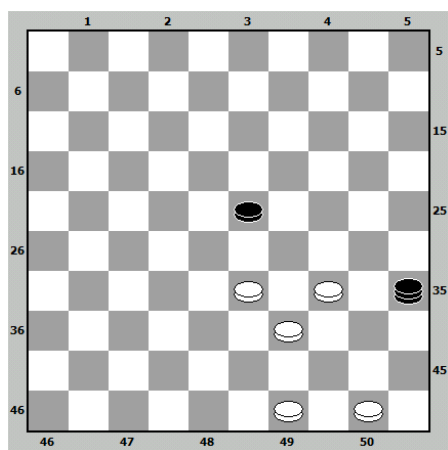
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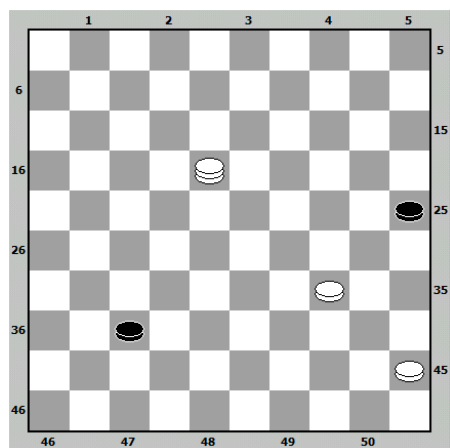
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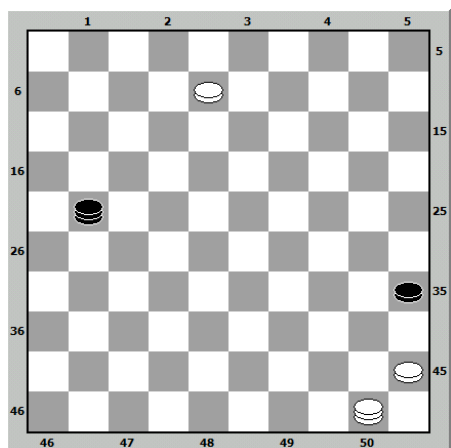
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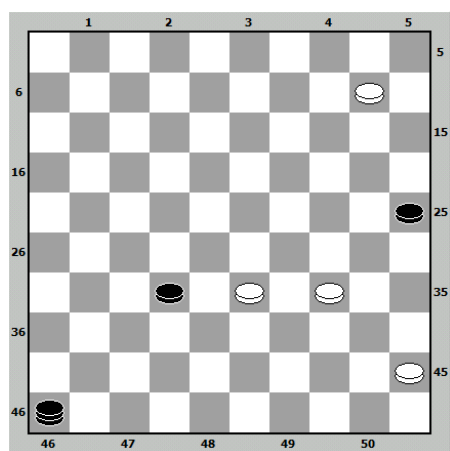
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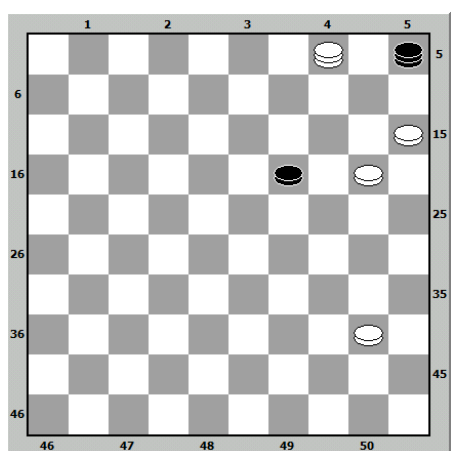
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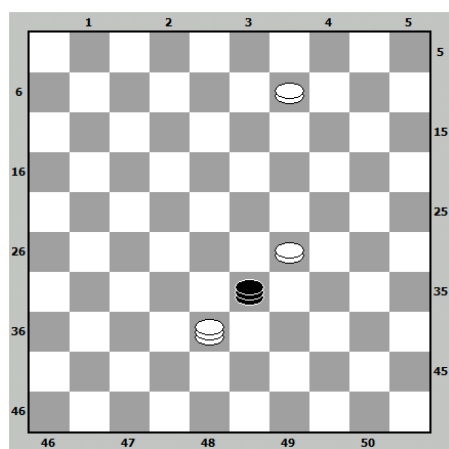
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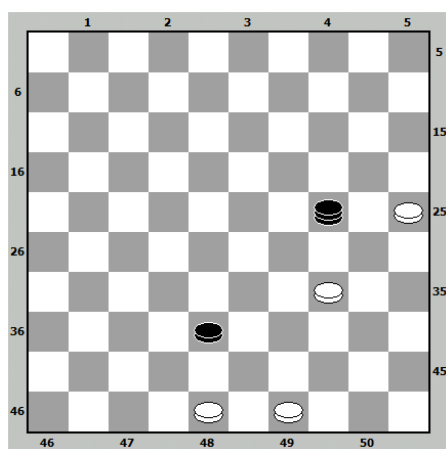
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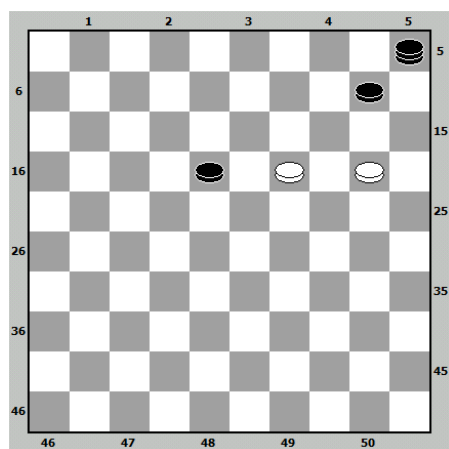


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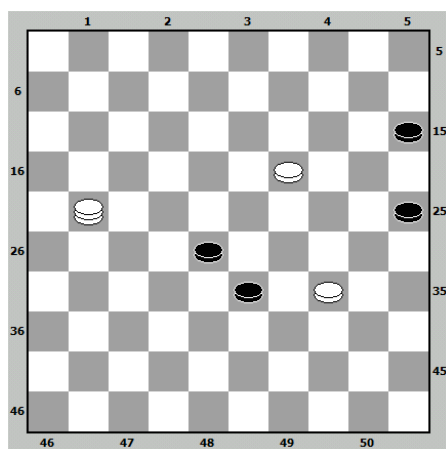


Les B. forcent la remise
White forces a draw

No. 49

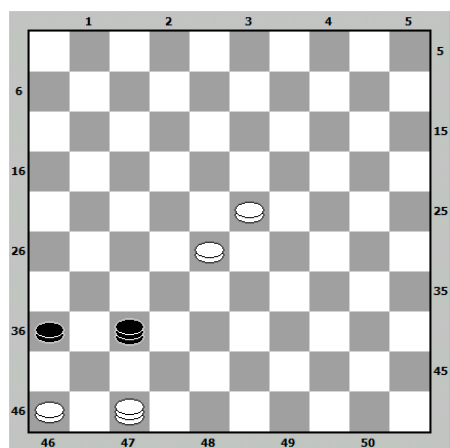


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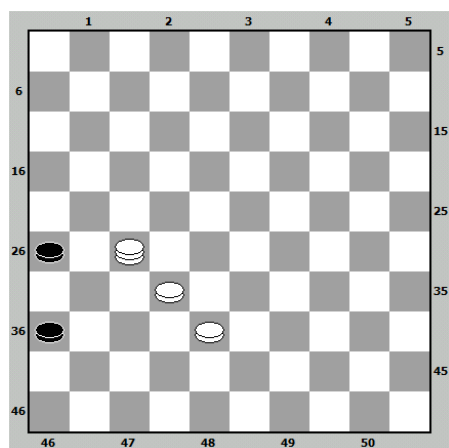


Les B. forcent la remise
White forces a draw

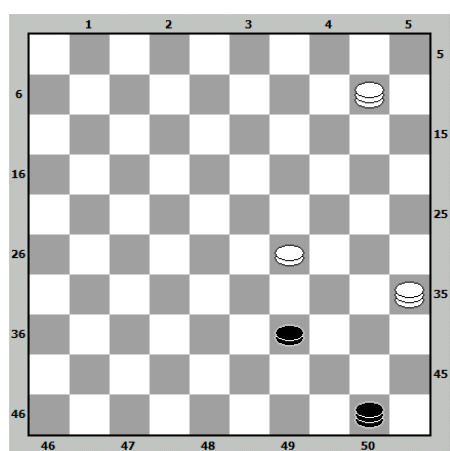
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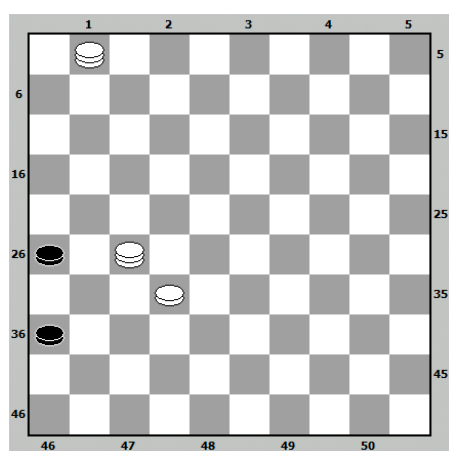
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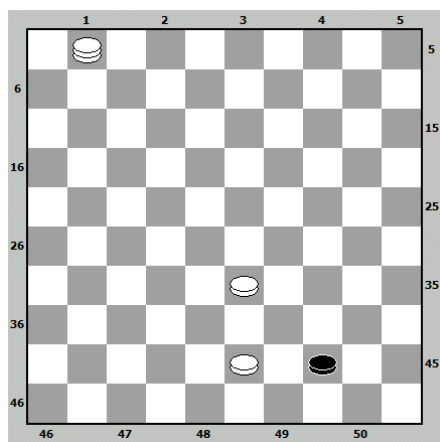
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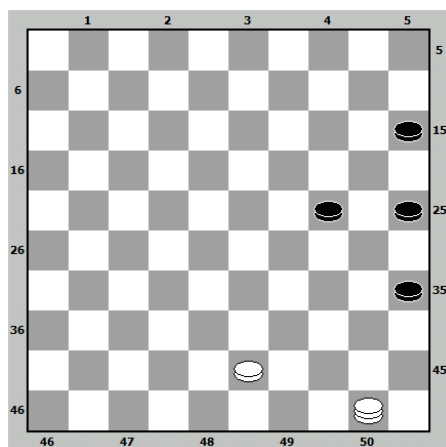
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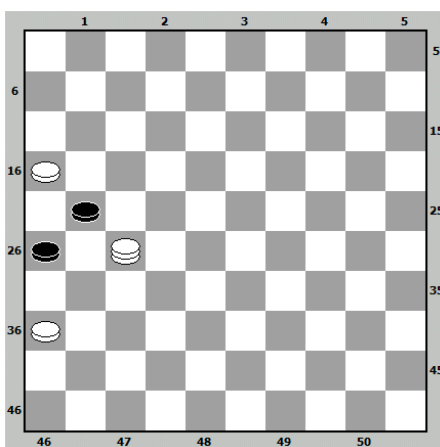
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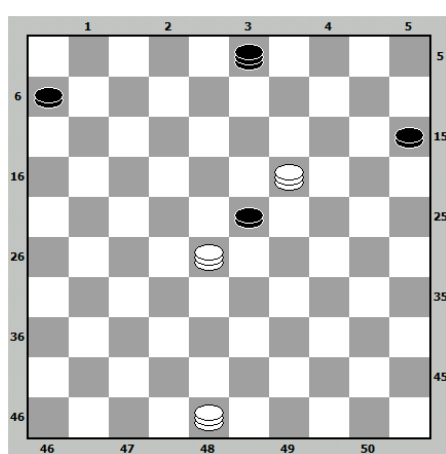
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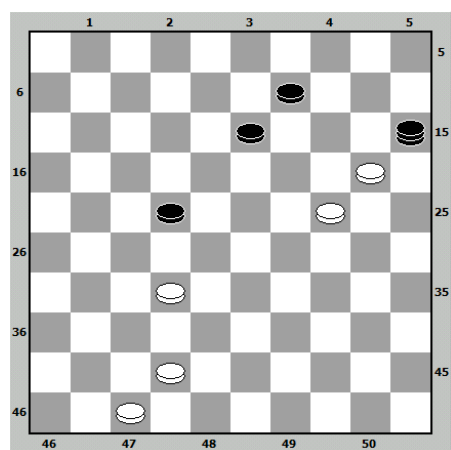
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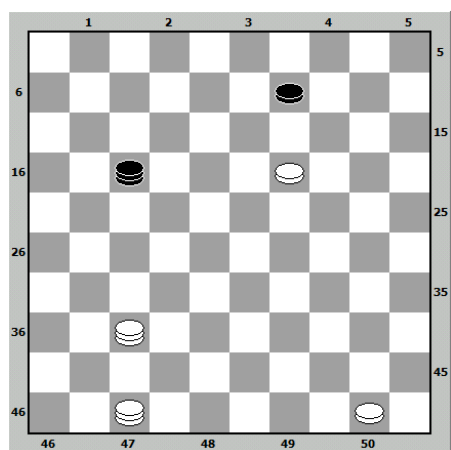
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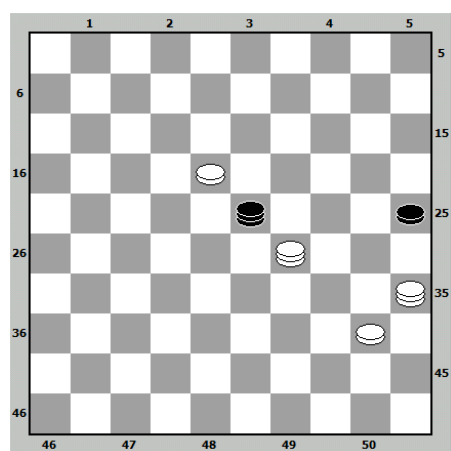
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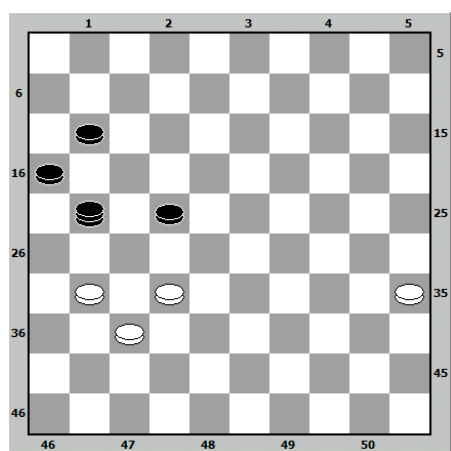
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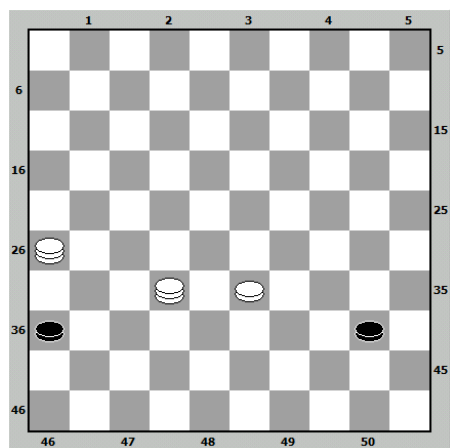
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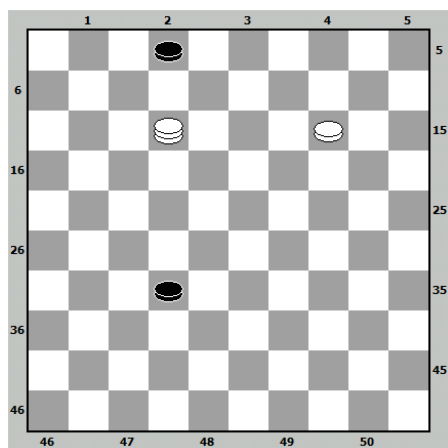
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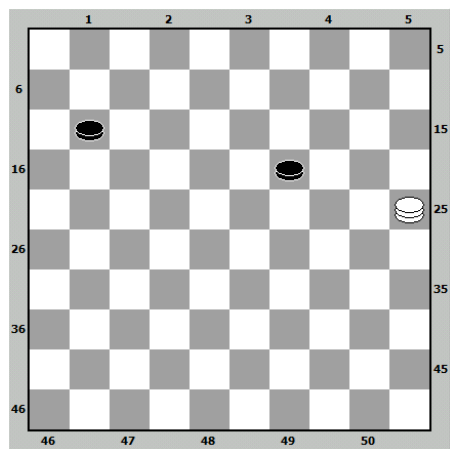
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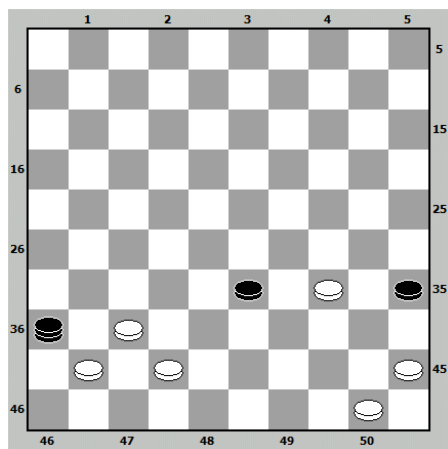
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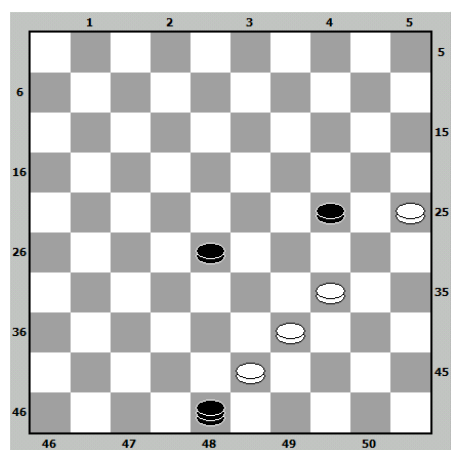
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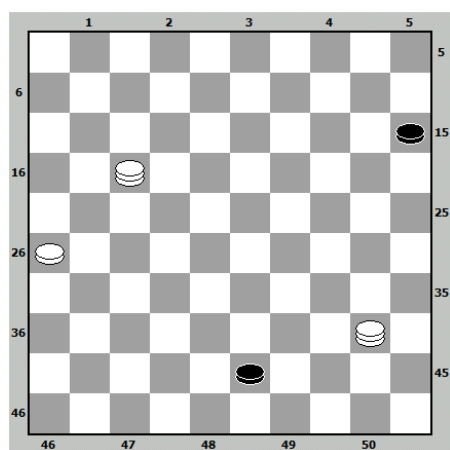
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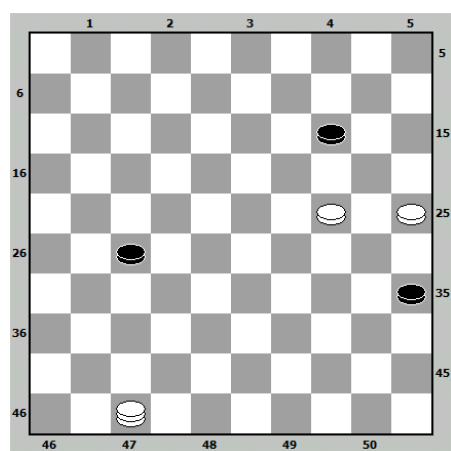
No. 67



No. 68



No. 69



Les B. forcent la remise
White forces a draw

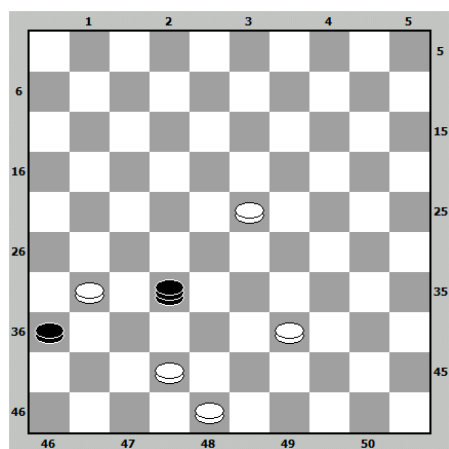


Giroux
© Commercial usage rights: Govert Westerveld

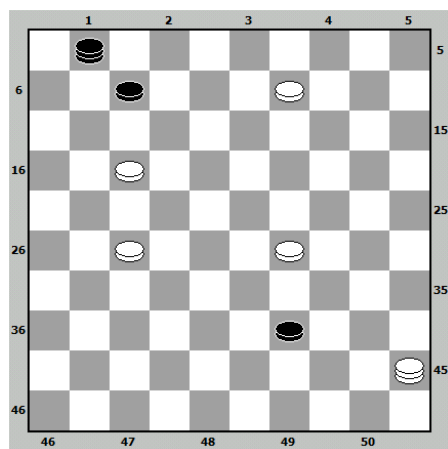
7 THE THIRD PART

7.1 Graduated endgames with a king

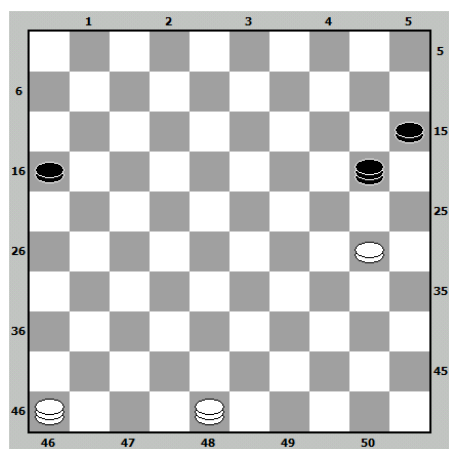
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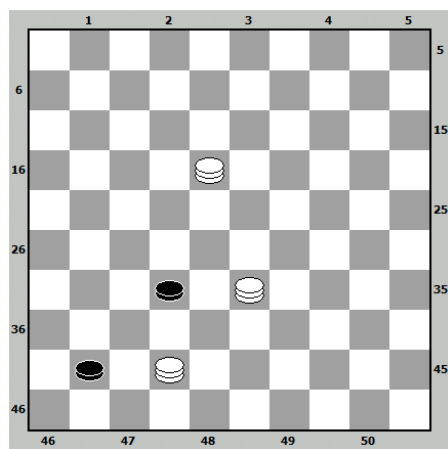
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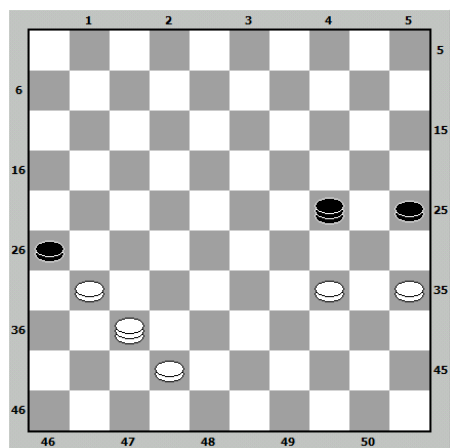
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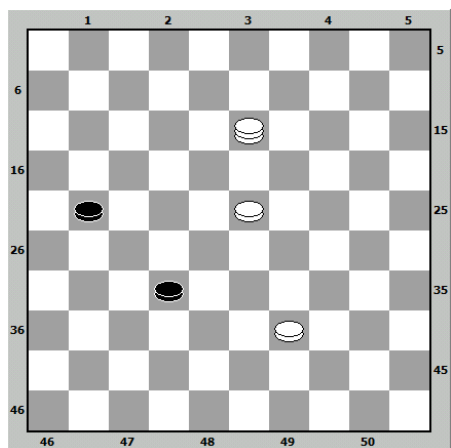
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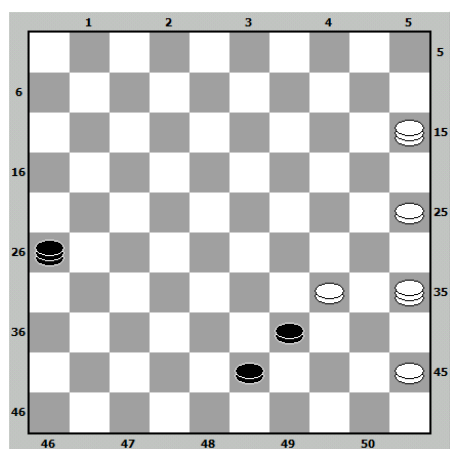
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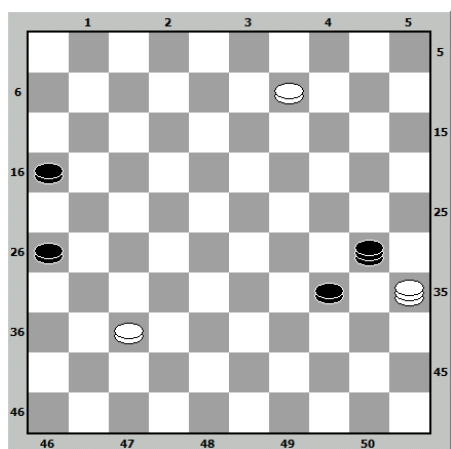
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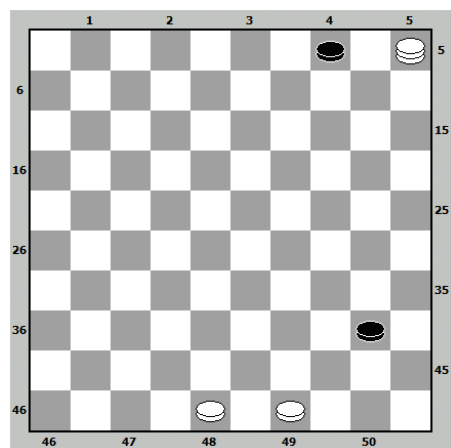
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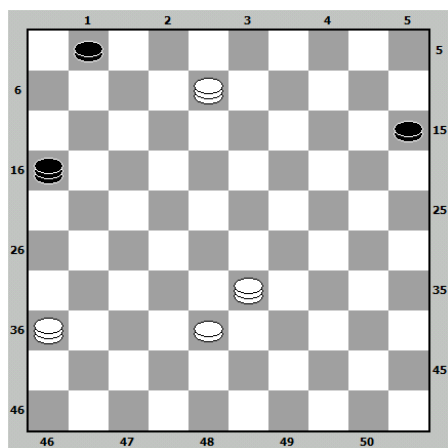
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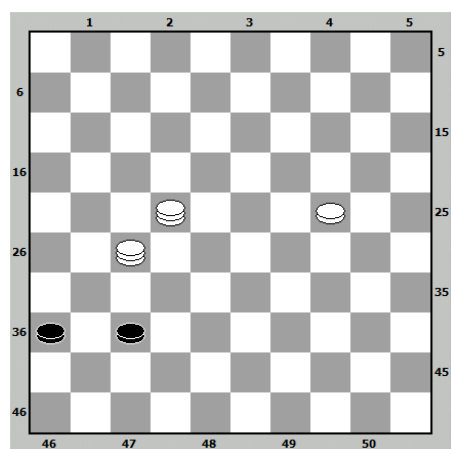
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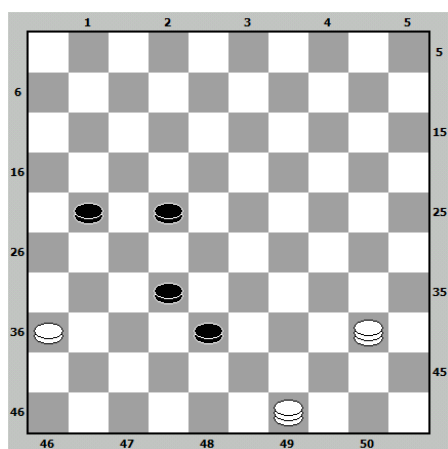
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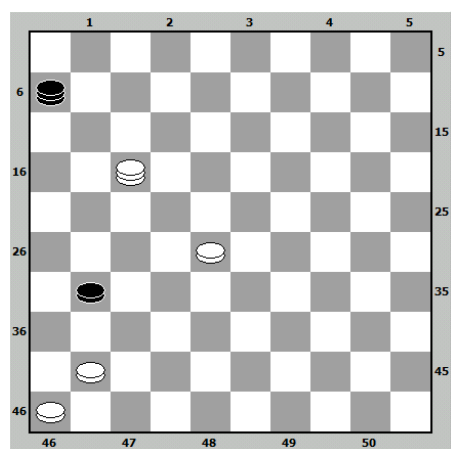
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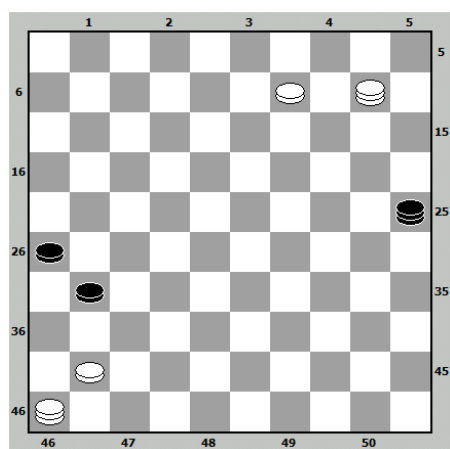
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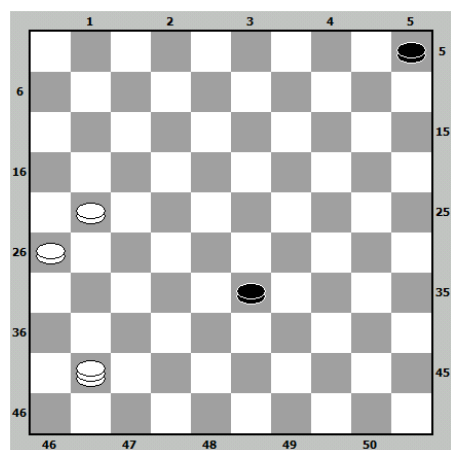
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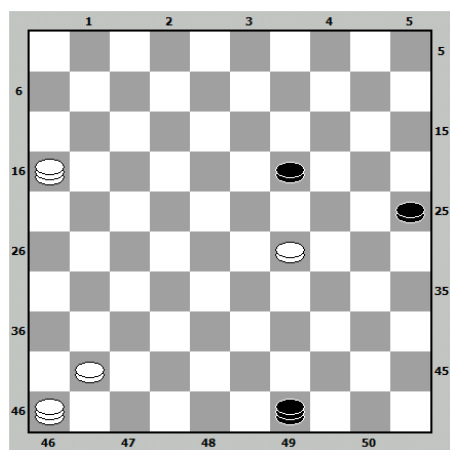
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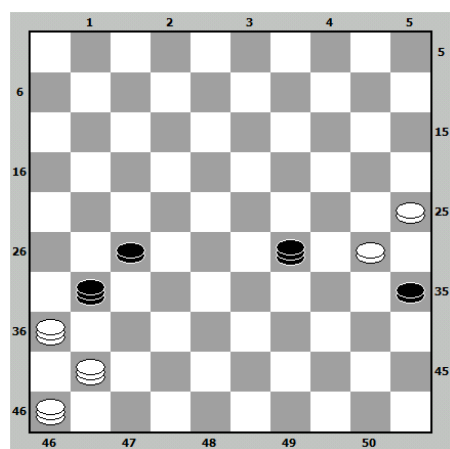
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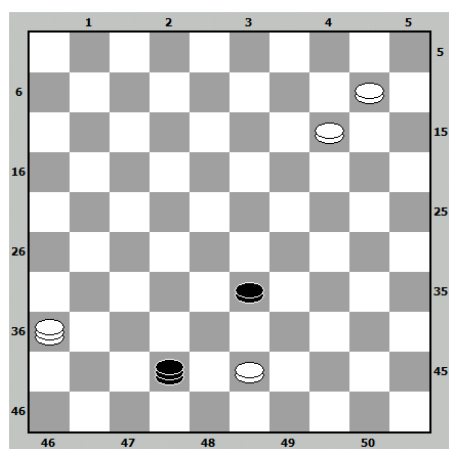
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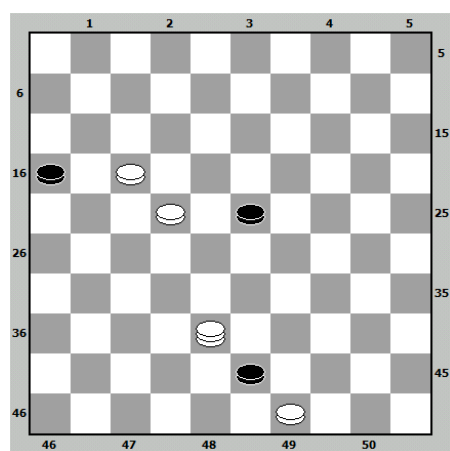
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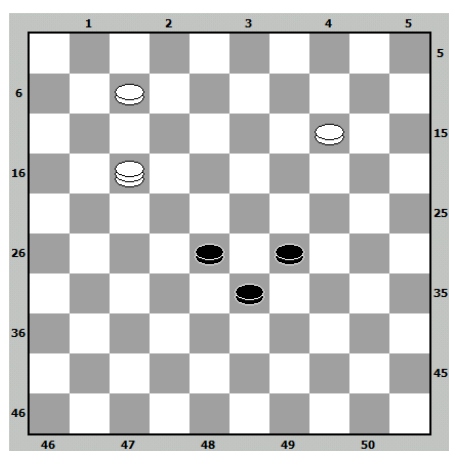
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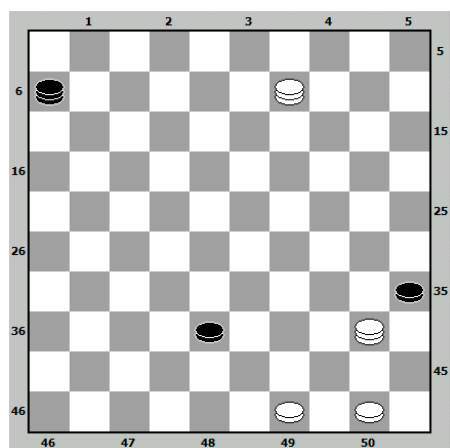
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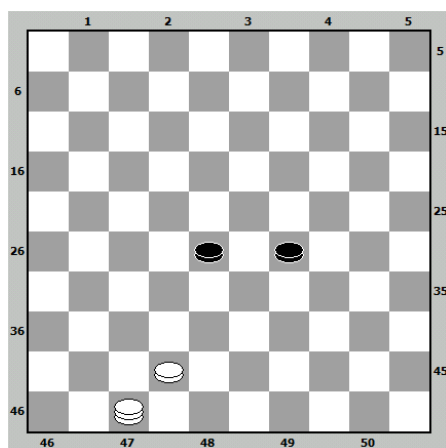
No. 89



No. 90

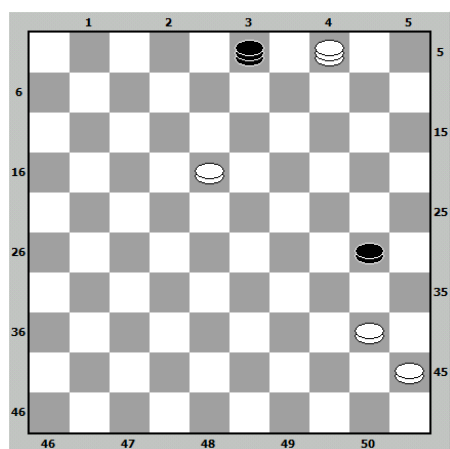


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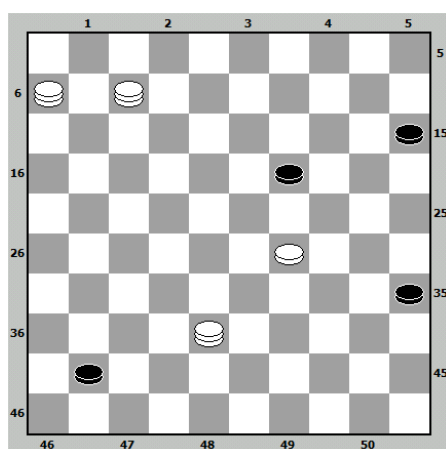


Fin classique hollandaise de
E.J.B. van Vught exécutée en
jouant par Weiss
Dutch classic ending by E.J.B. van
Vught performed while playing by
Weiss

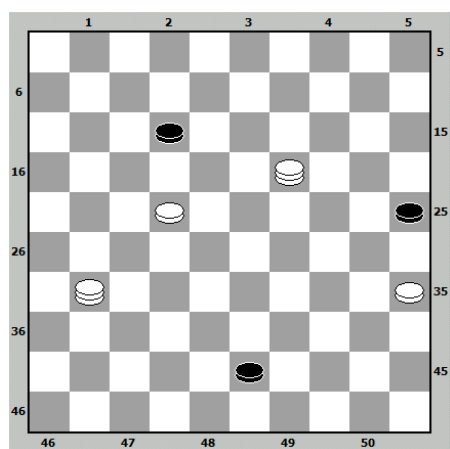
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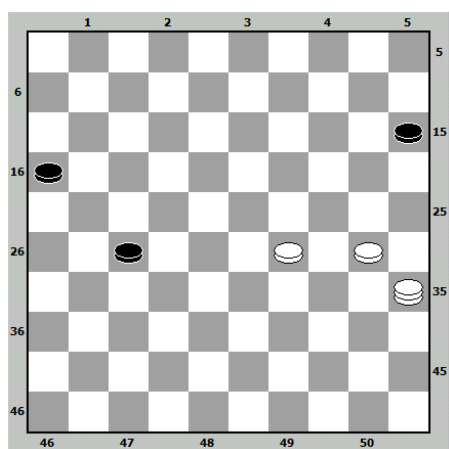
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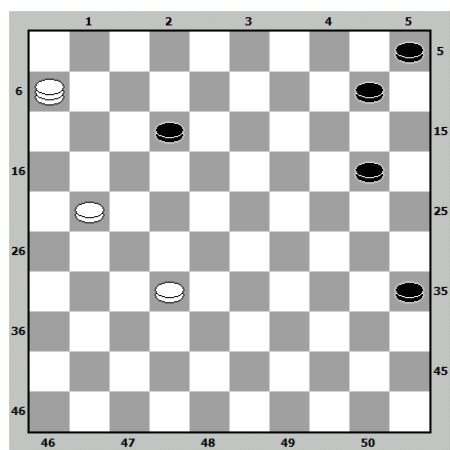
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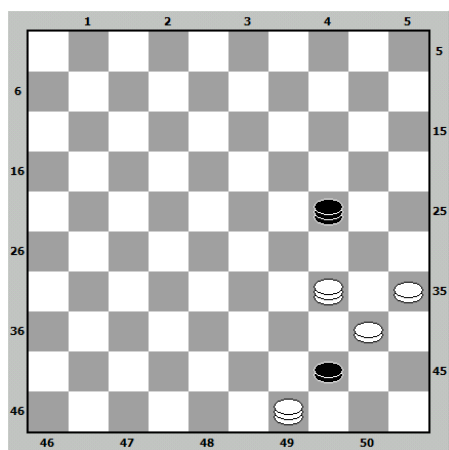
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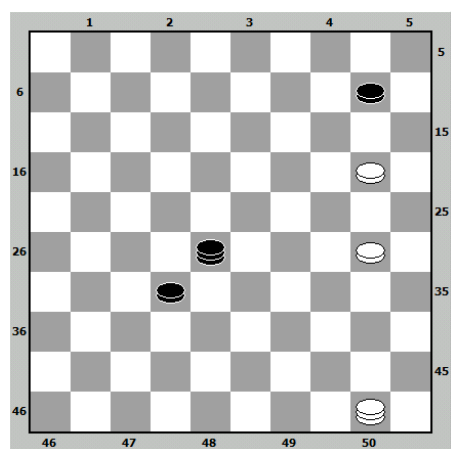
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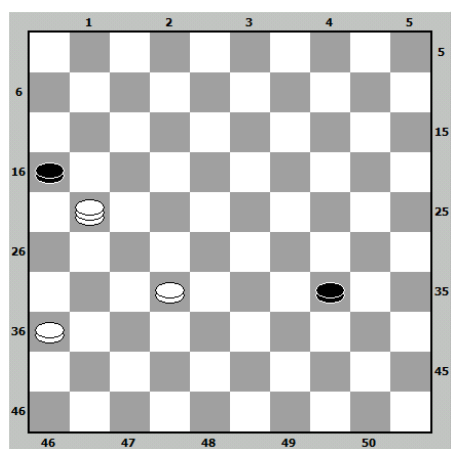
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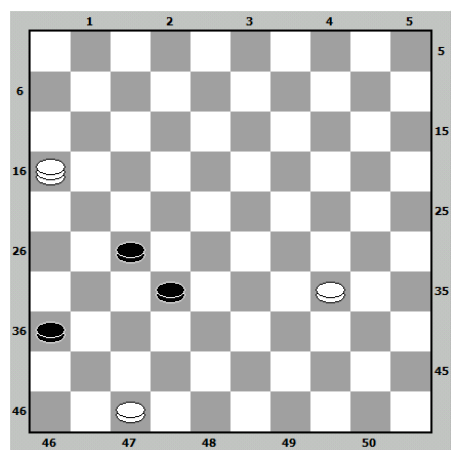
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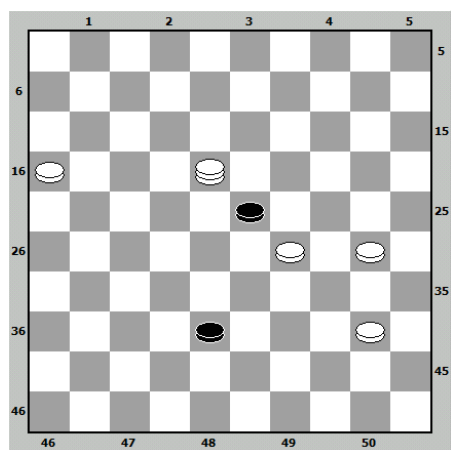
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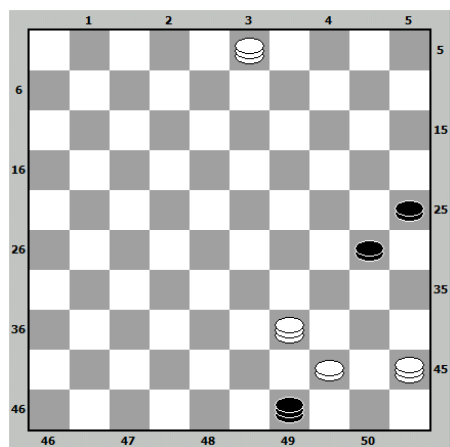
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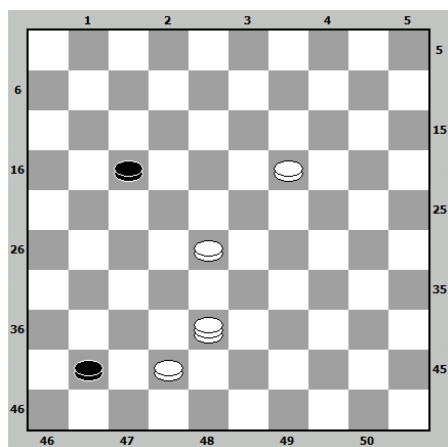
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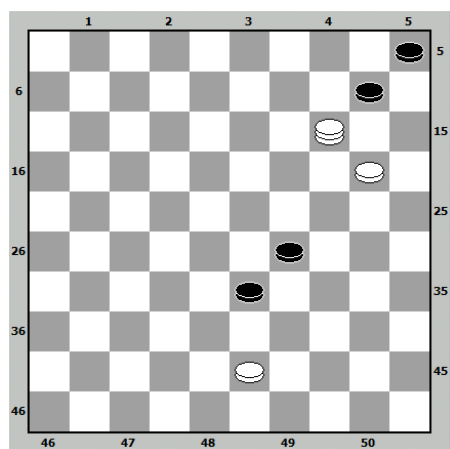
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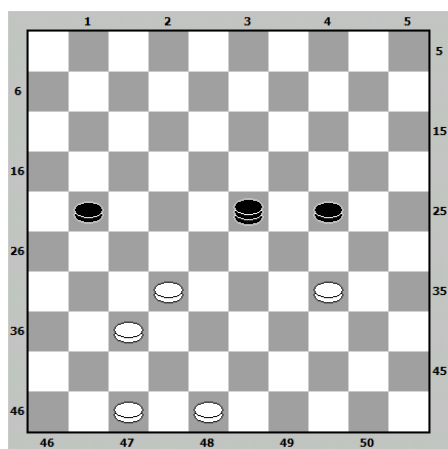
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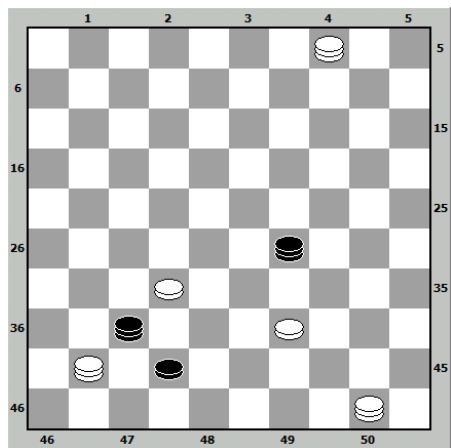
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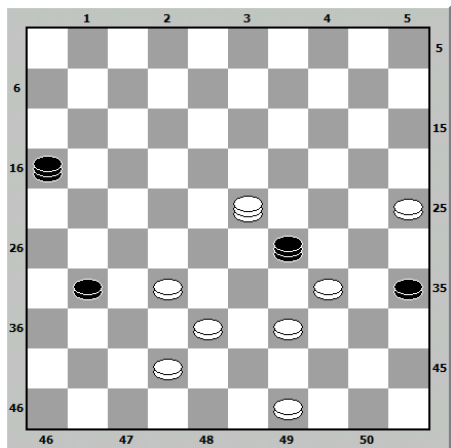
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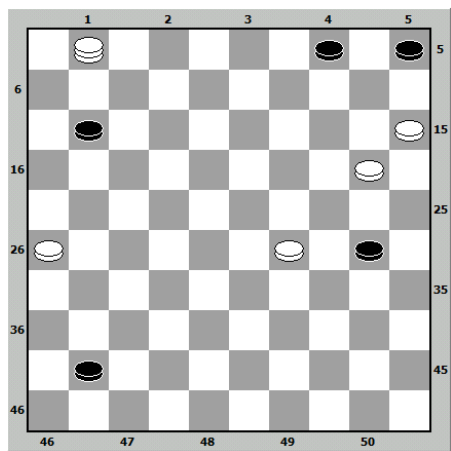
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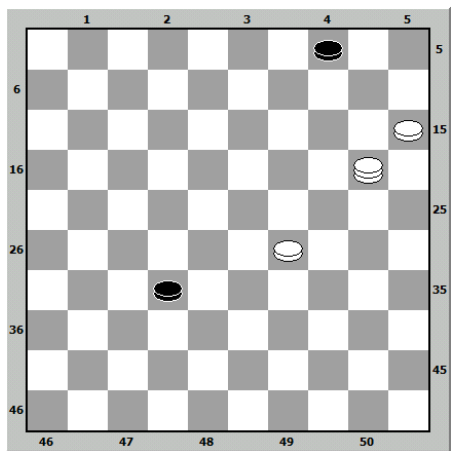
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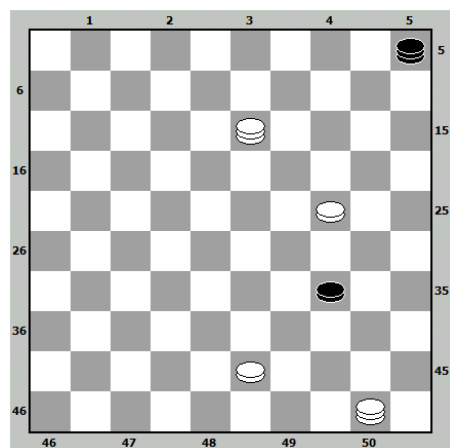
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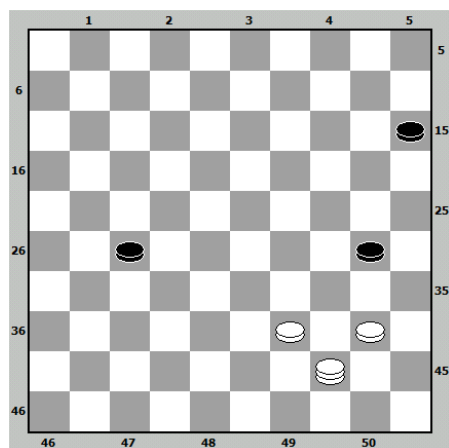
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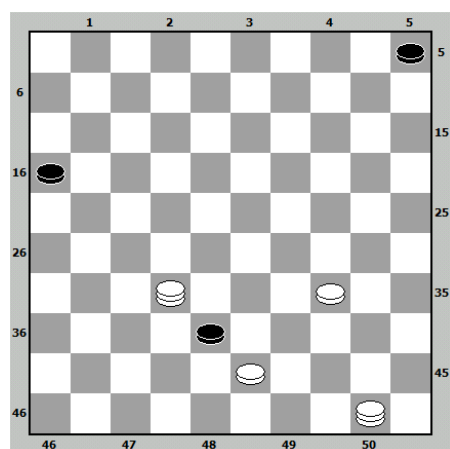
No. 110 Dedicated to Mr.
Raphaël.



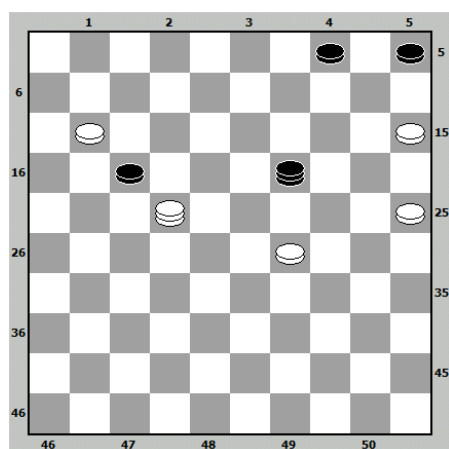
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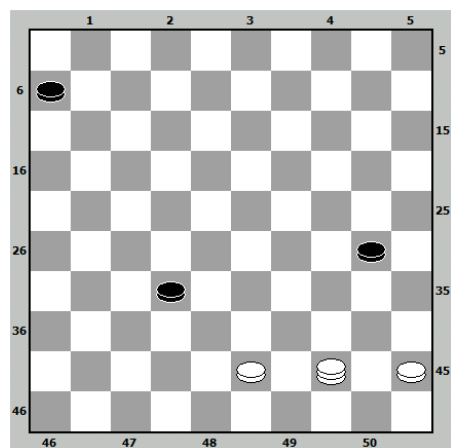
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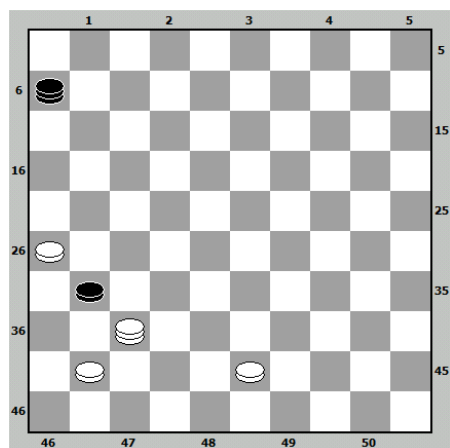
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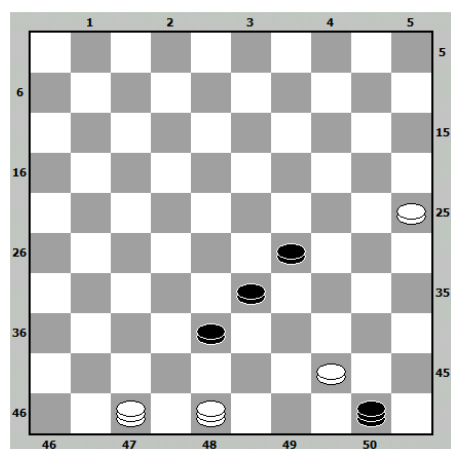
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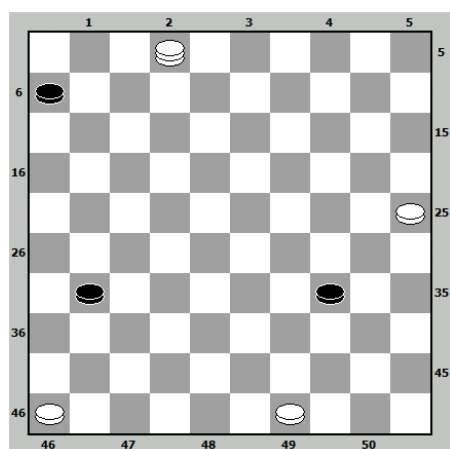
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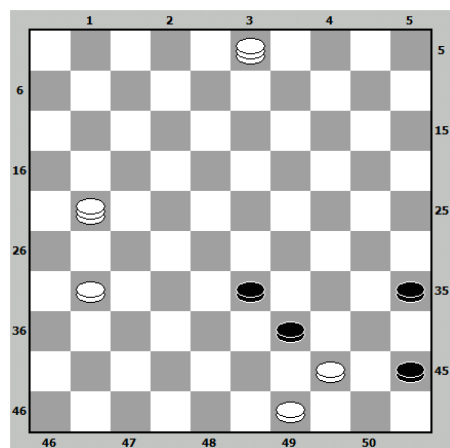
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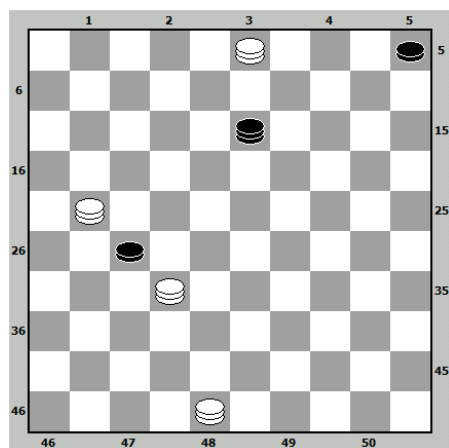
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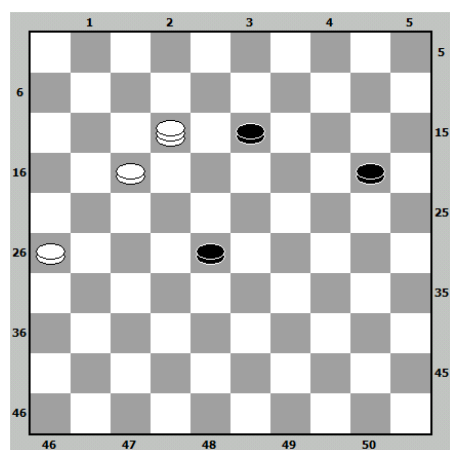
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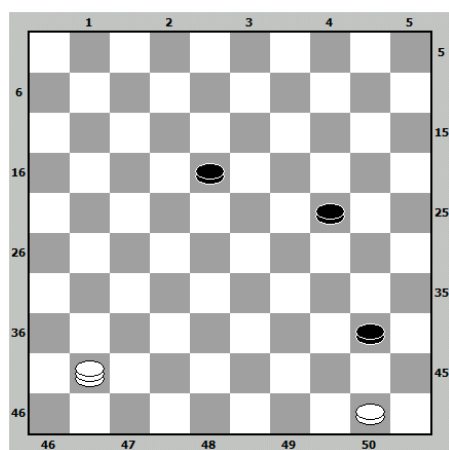
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No. 120

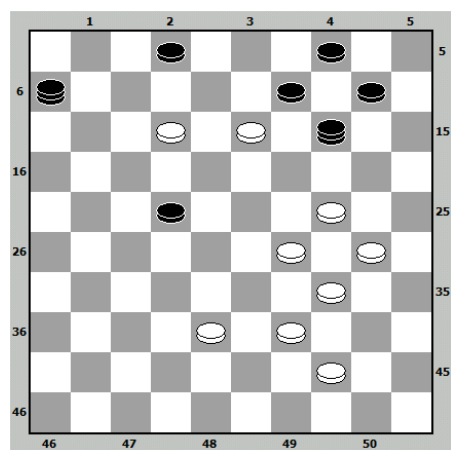


No. 121



No. 122

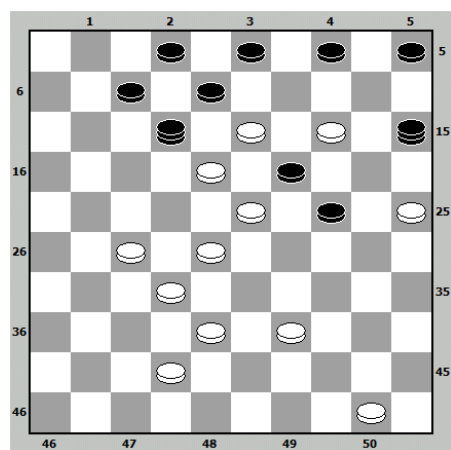
Problème genre double coup
turt



The Turkish double shot
gender problem

No. 123

Problème genre double coup
turt

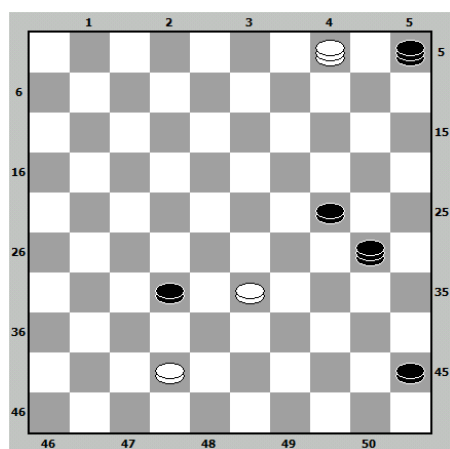


The Turkish double shot
gender problem

8 THE FORTH PART

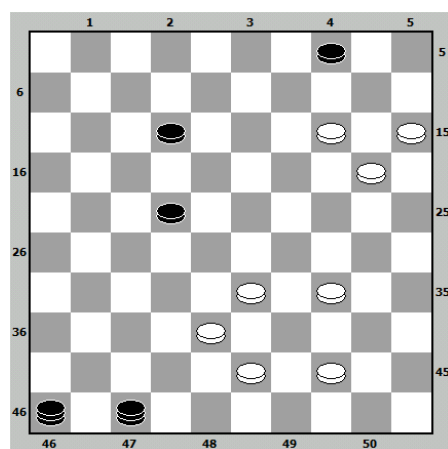
8.1 Problems ending in a draw

No. 124



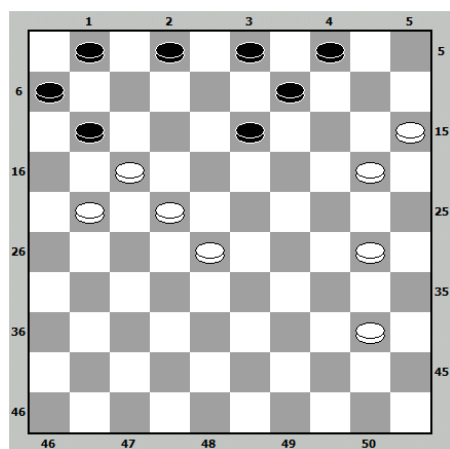
Les B. forcent la remise
White forces a draw

No. 125



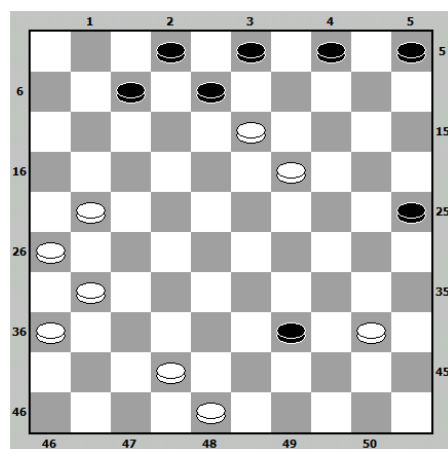
Les B. forcent la remise
White forces a draw

No. 126



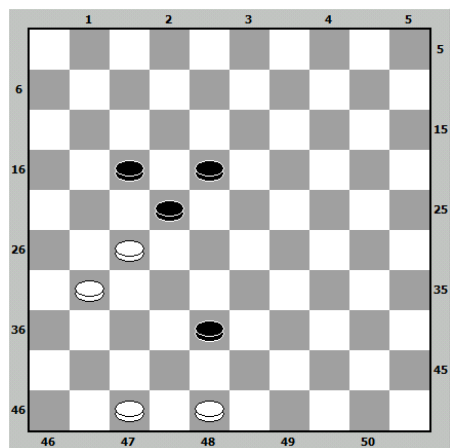
Les B. forcent la remise
White forces a draw

No. 127



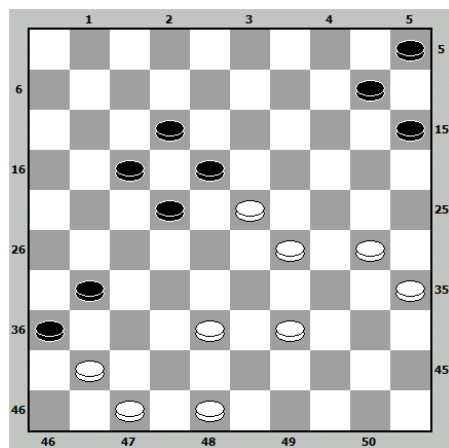
Les B. forcent la remise
White forces a draw

No. 128



Les B. forcent la remise
White forces a draw

No. 129



Les N. jouent.
Les B. forcent la remise
Black plays,
White forces a draw

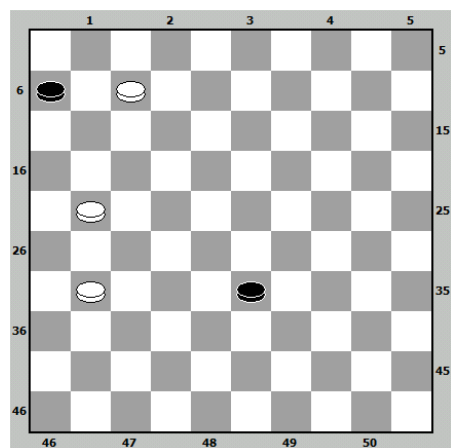


Steau
© Commercial usage rights: Govert Westerveld

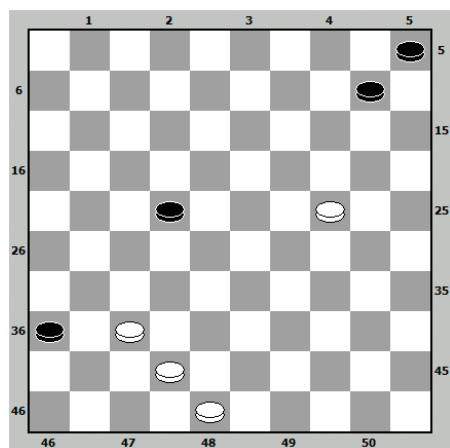
9 THE FIFTH PART

9.1 Endgames without a king

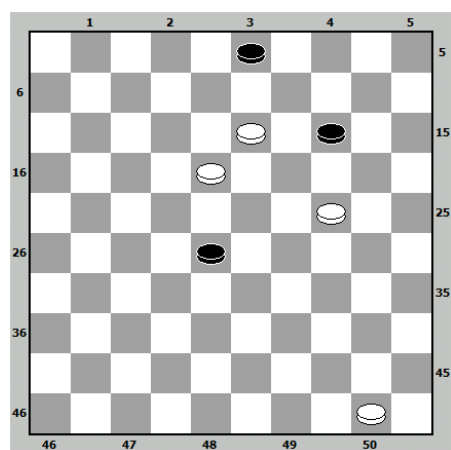
No. 130



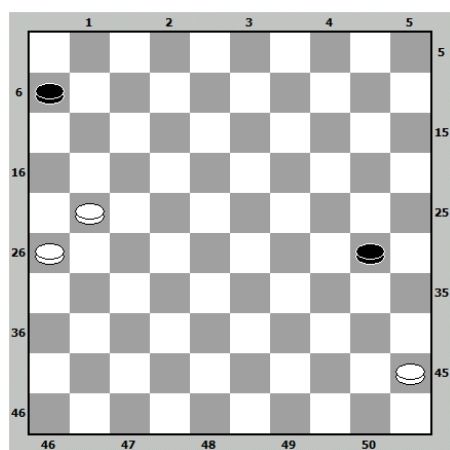
No. 131



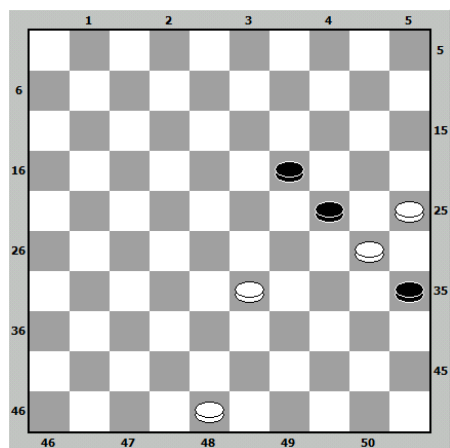
No. 132



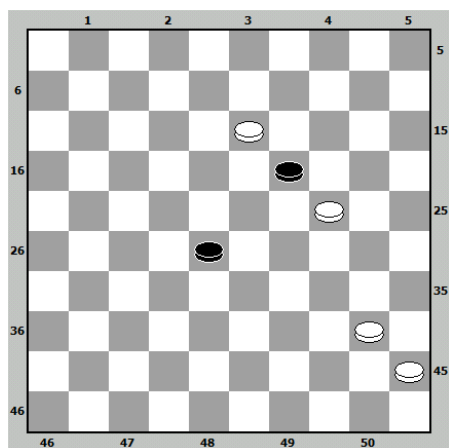
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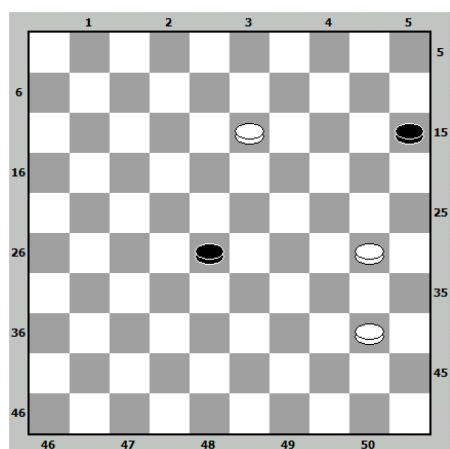
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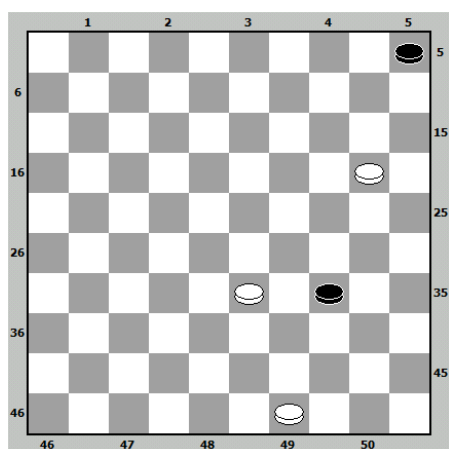
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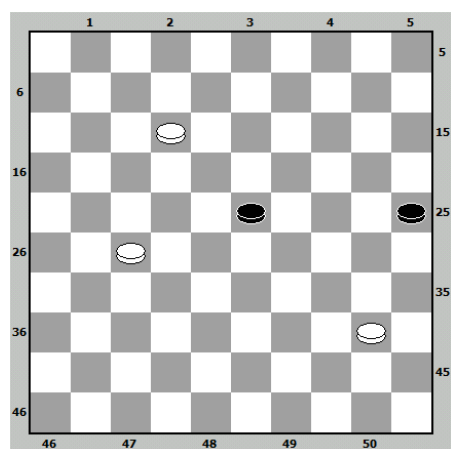
No. 136



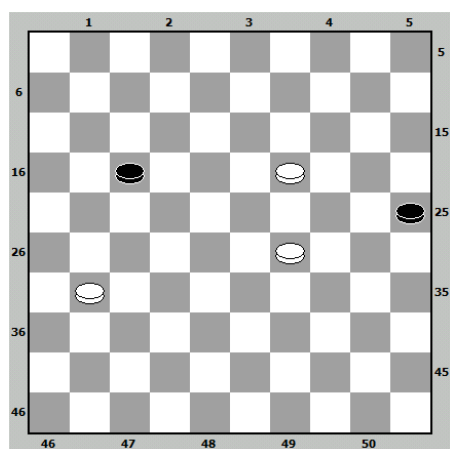
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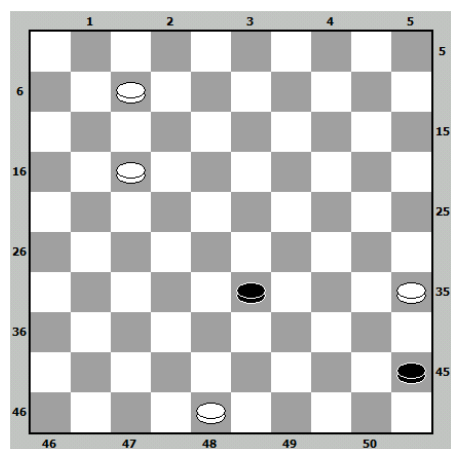
No. 138



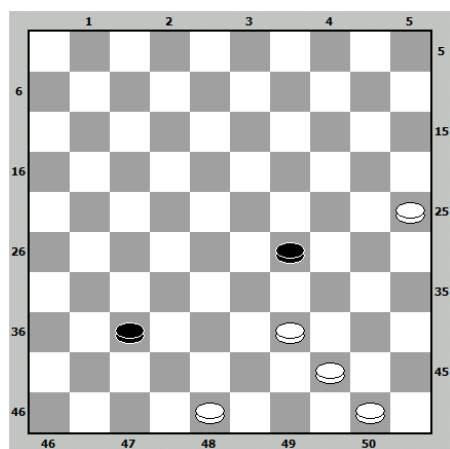
No. 139



No. 140



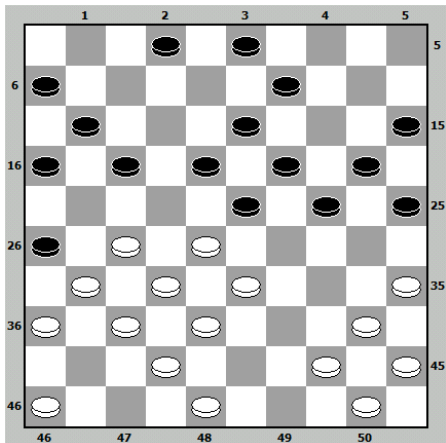
No. 141



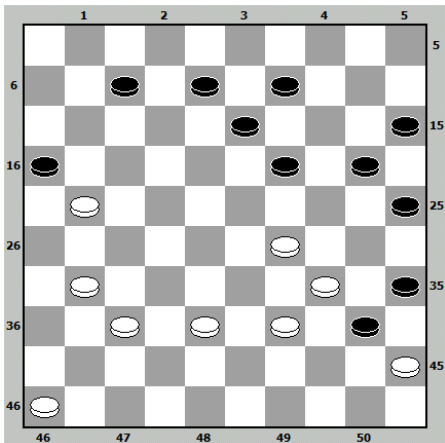
10 THE SIXTH PART

10.1 Practical shots

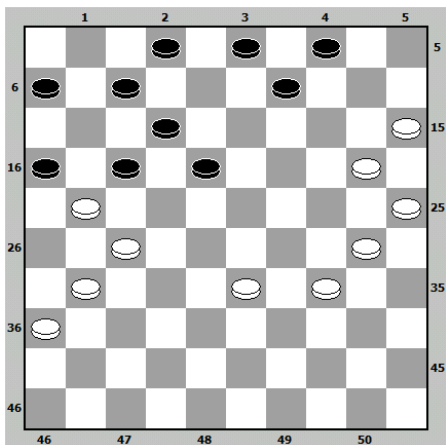
No. 142



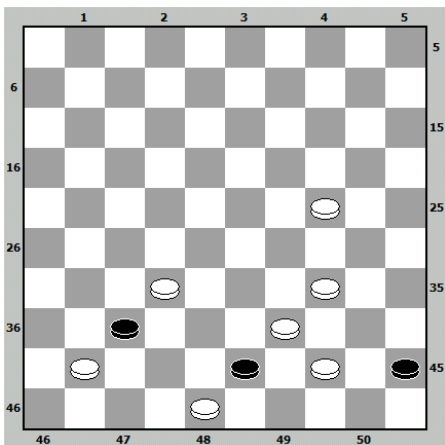
No. 143



No. 144



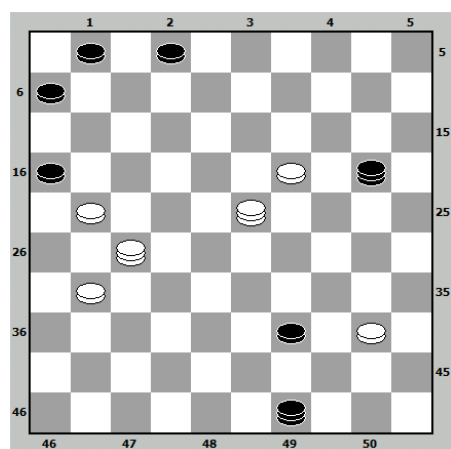
No. 145



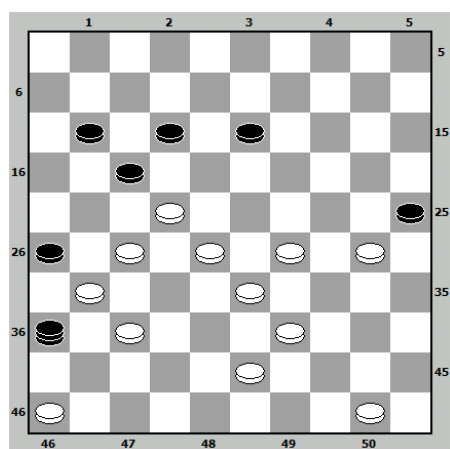
11 THE SEVENTH PART

11.1 Basic problems

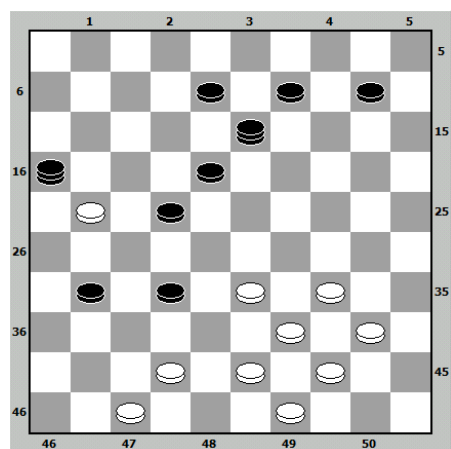
No. 146



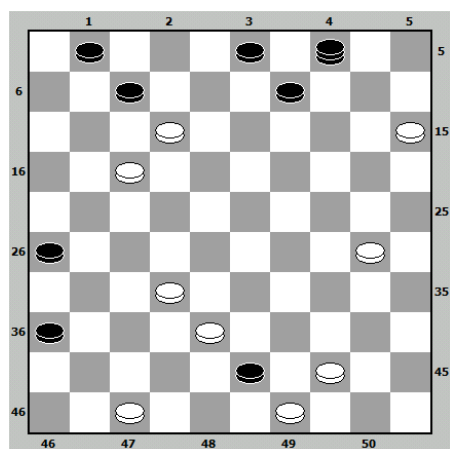
No. 147



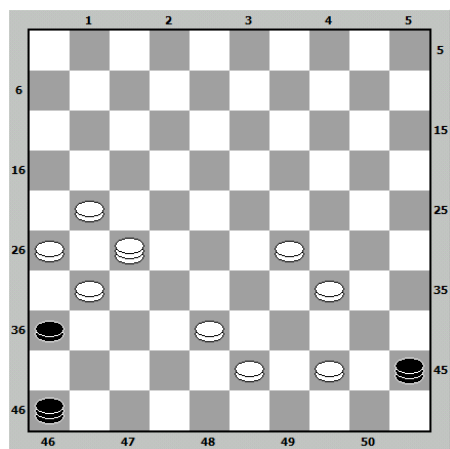
No. 148



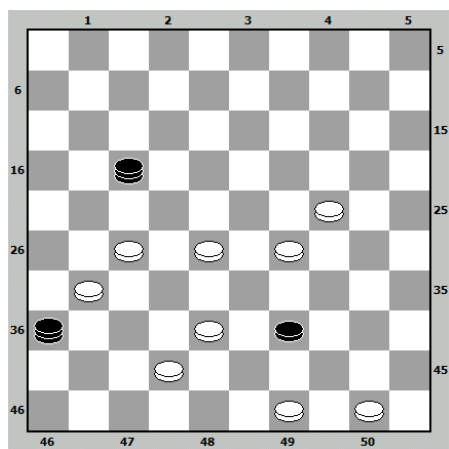
No. 149



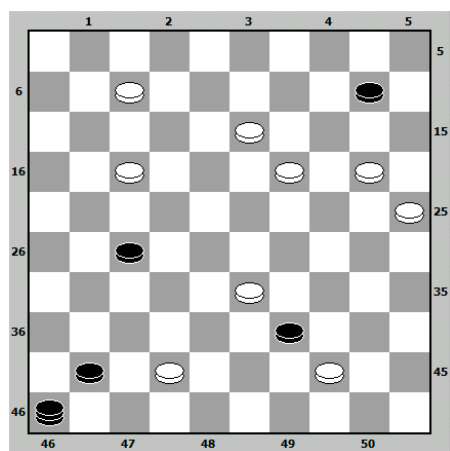
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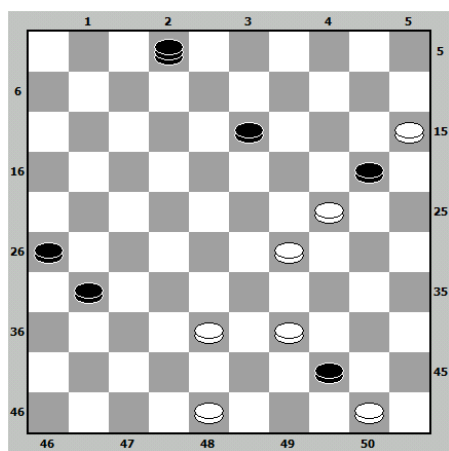
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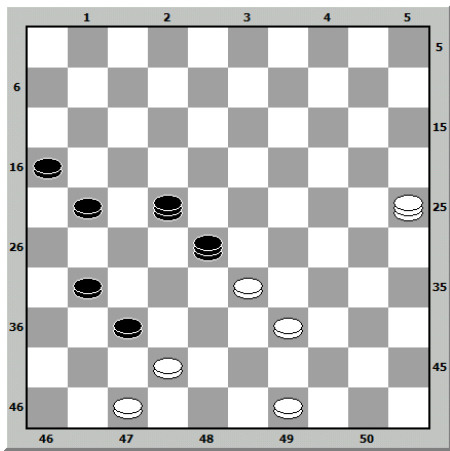
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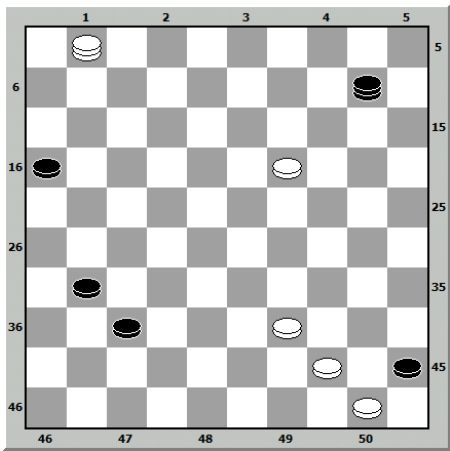
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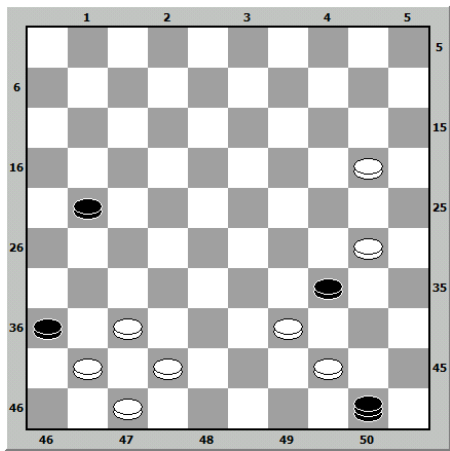
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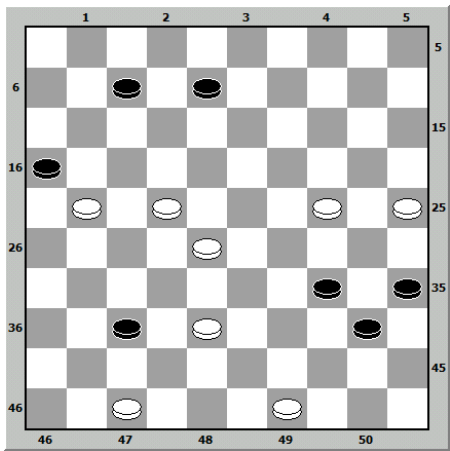
No. 155



No. 156



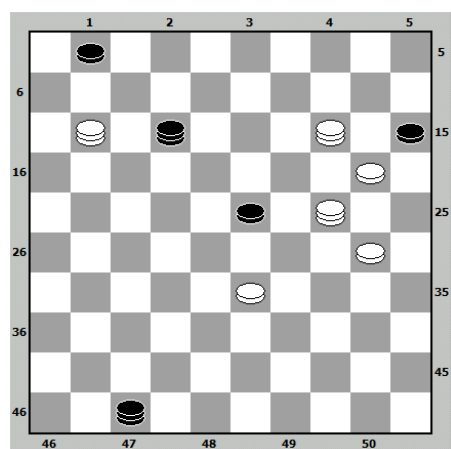
No. 157



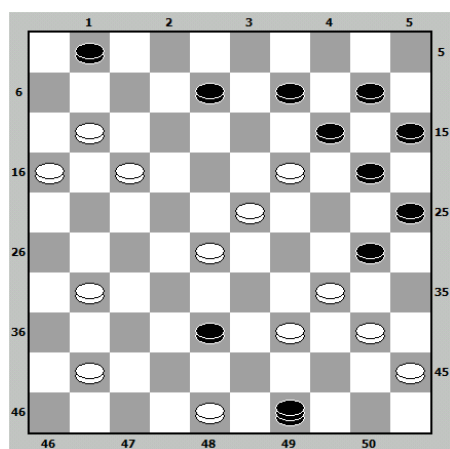
12 THE EIGHTH PART

12.1 Graduated problems with kings

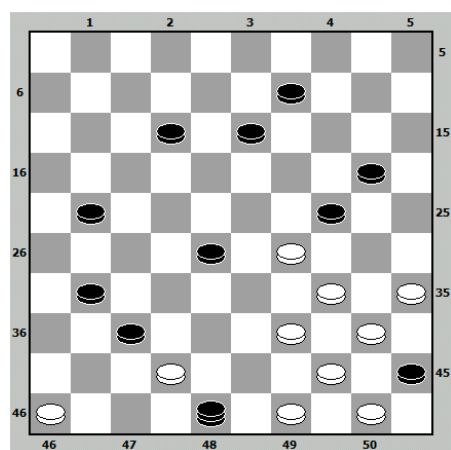
No. 158



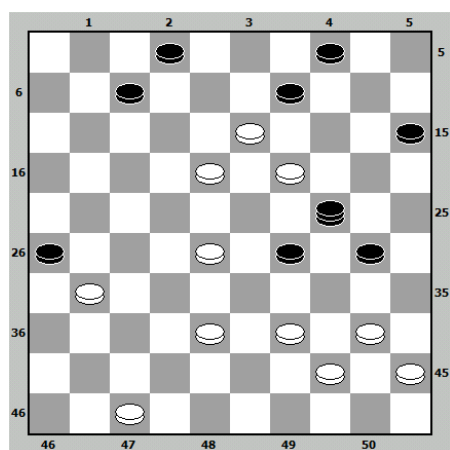
No. 159



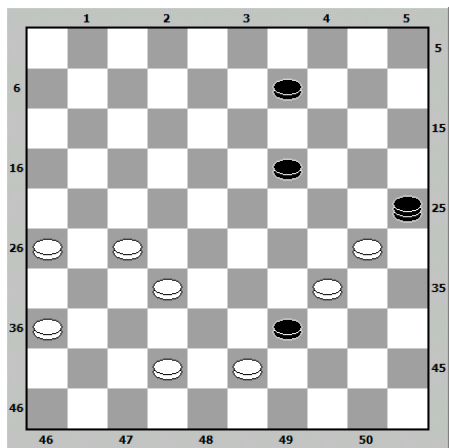
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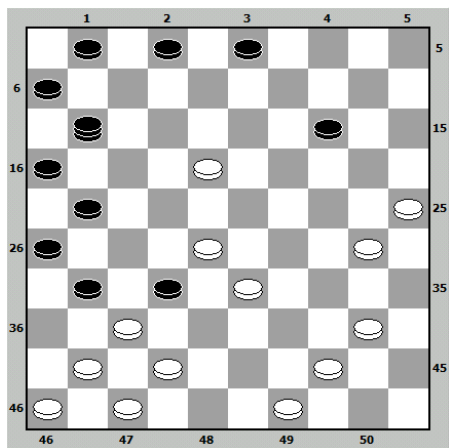
No. 161



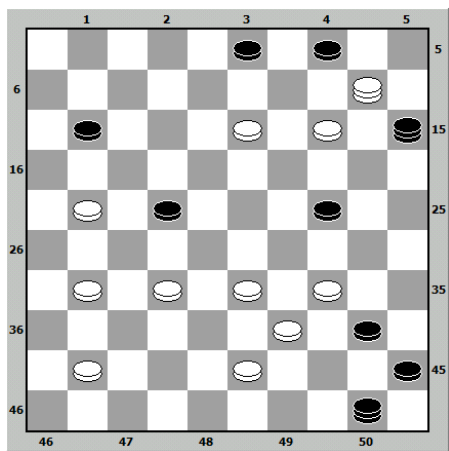
Nº 162



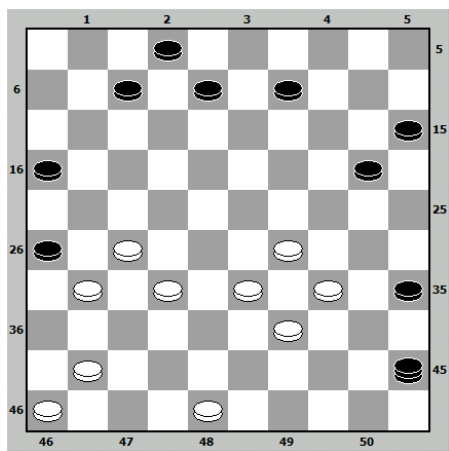
No. 163



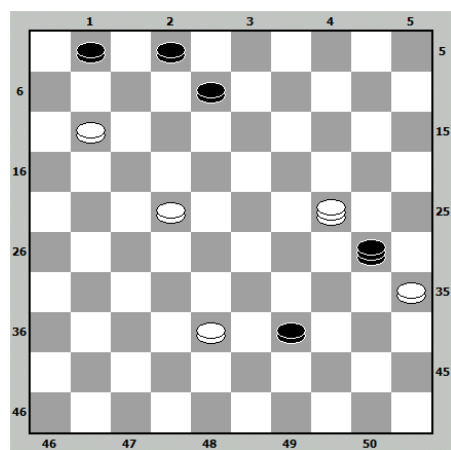
No. 164



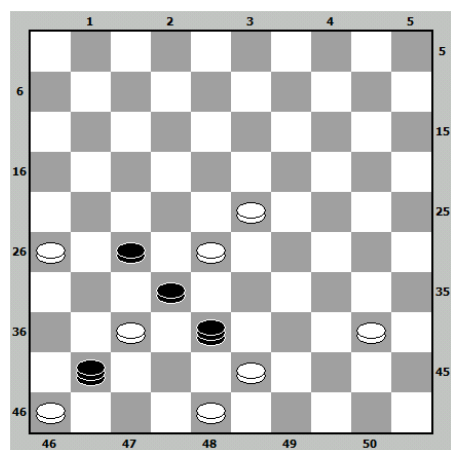
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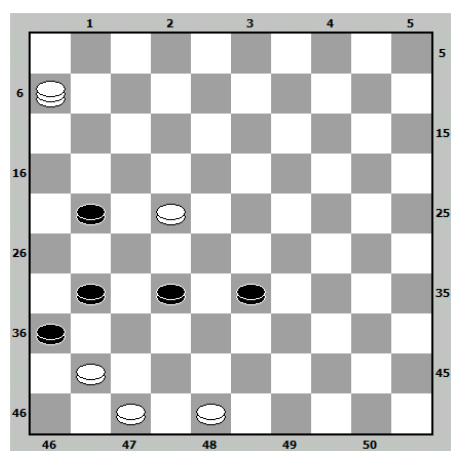
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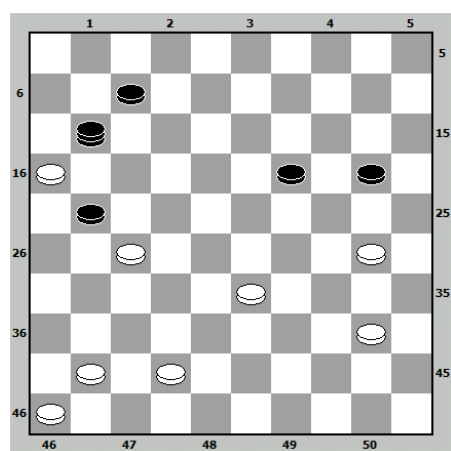
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No. 168

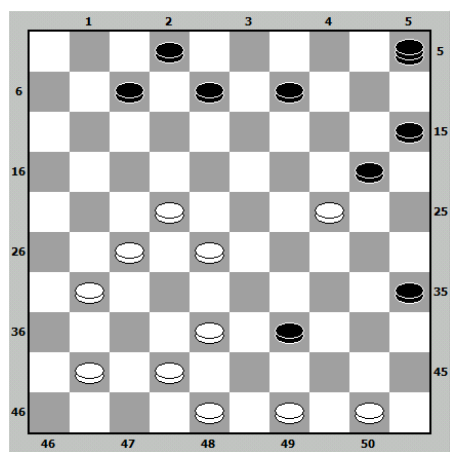


No. 169

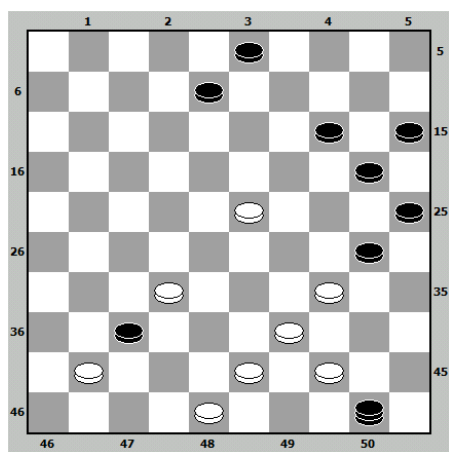


Les B. forcent le gain
White forces the win

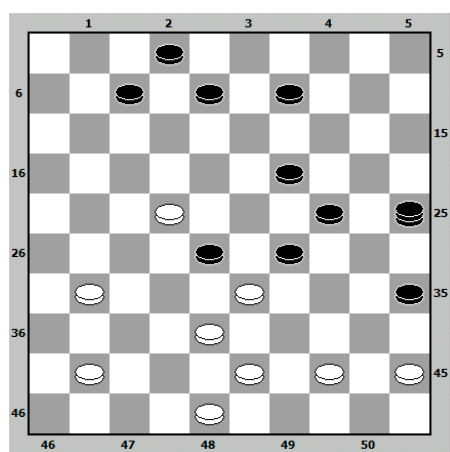
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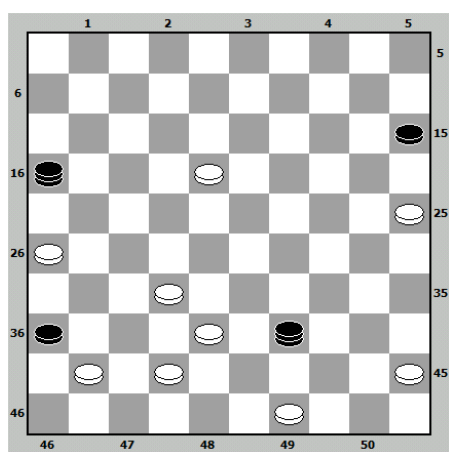
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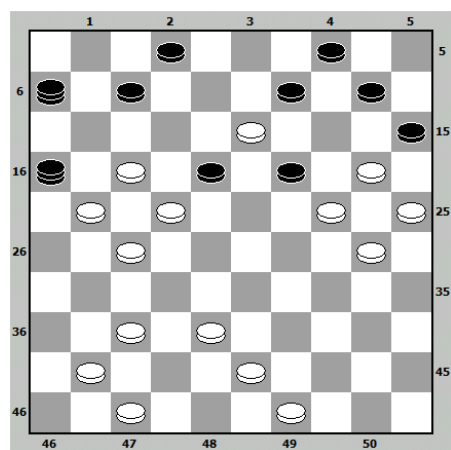
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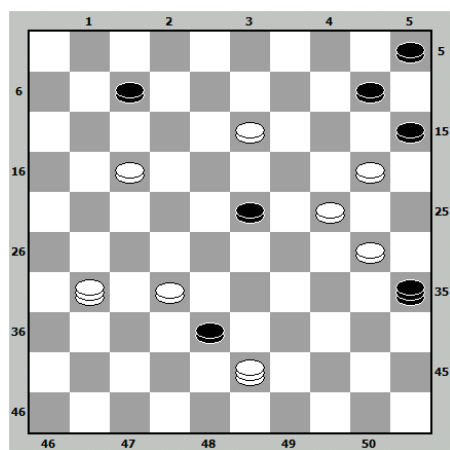
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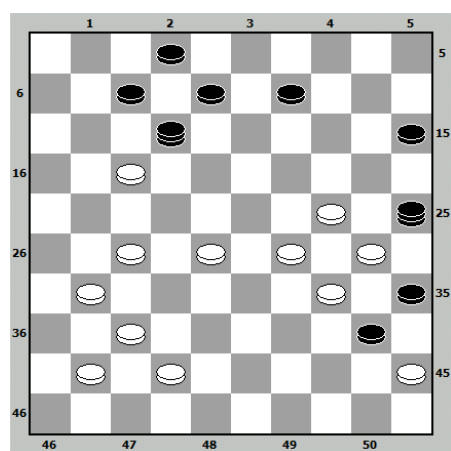
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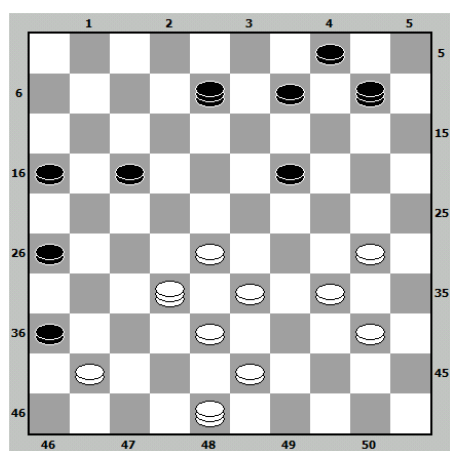
No. 175



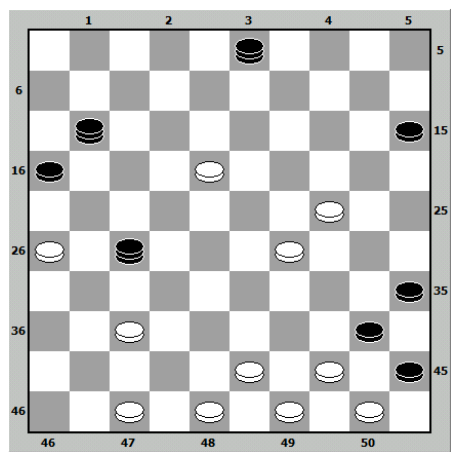
No. 176



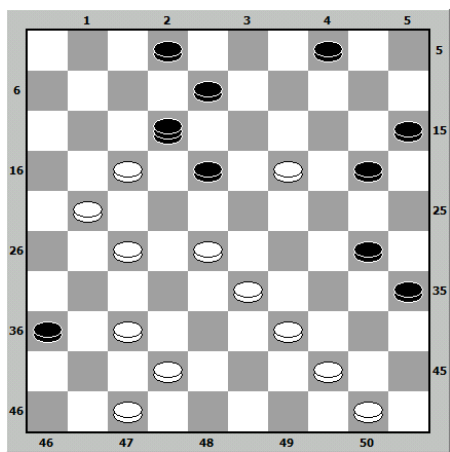
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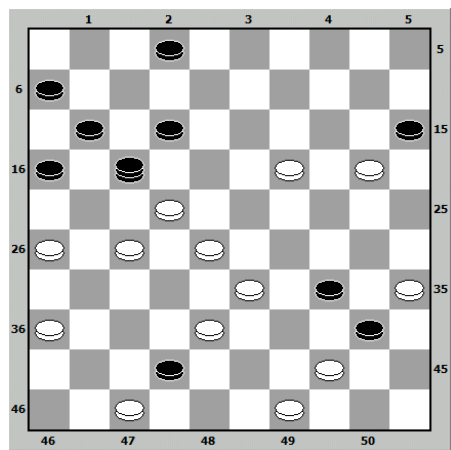
No. 178



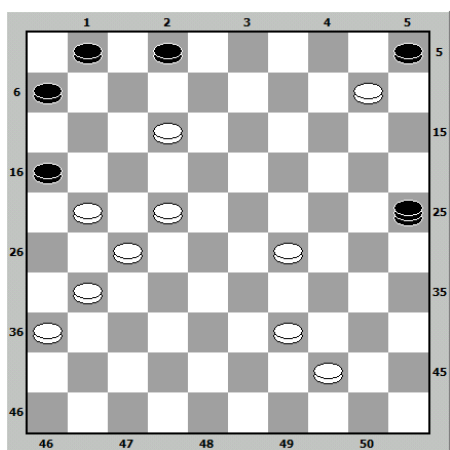
No. 179



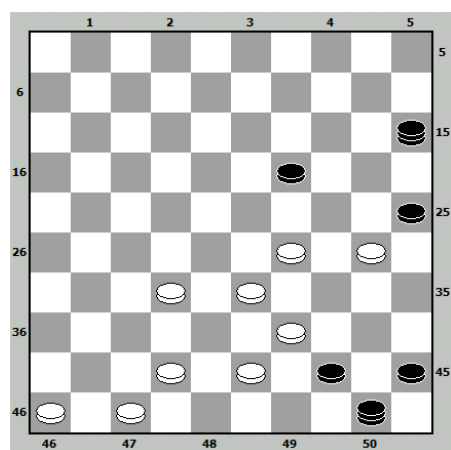
No. 180



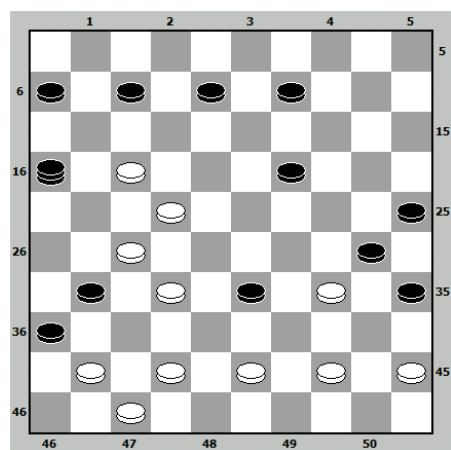
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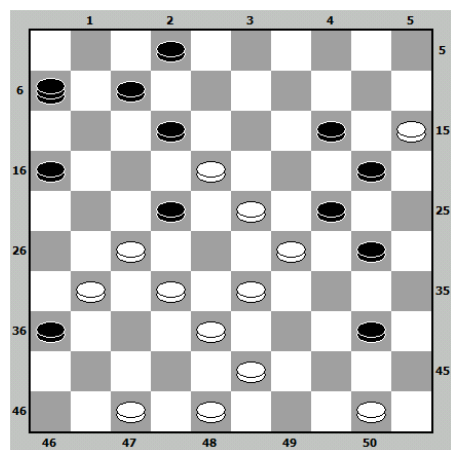
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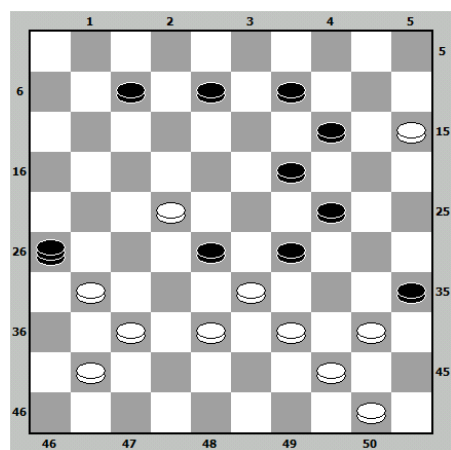
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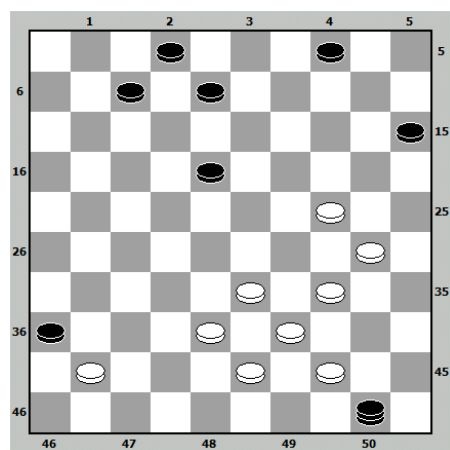
No. 184



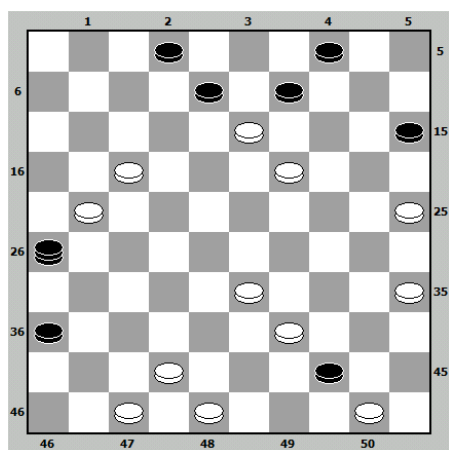
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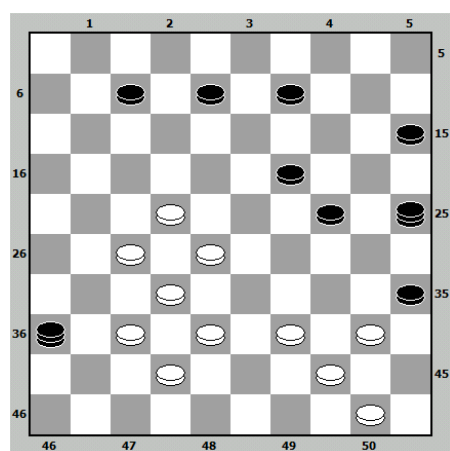
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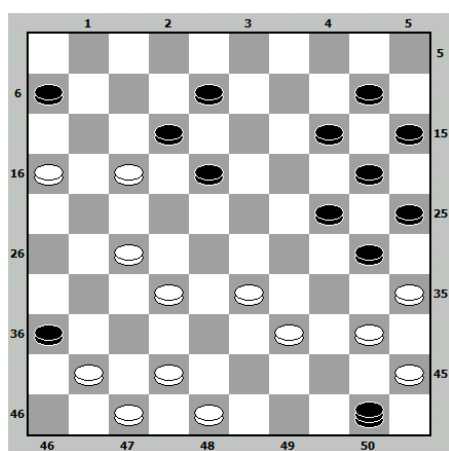
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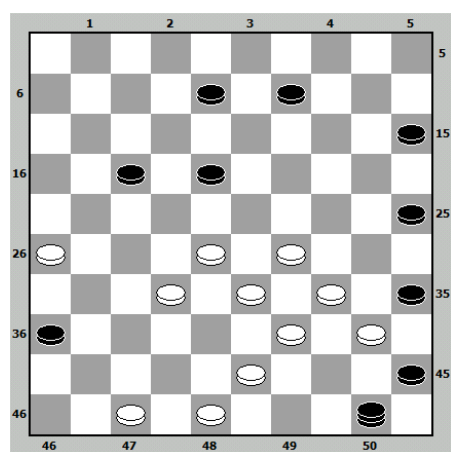
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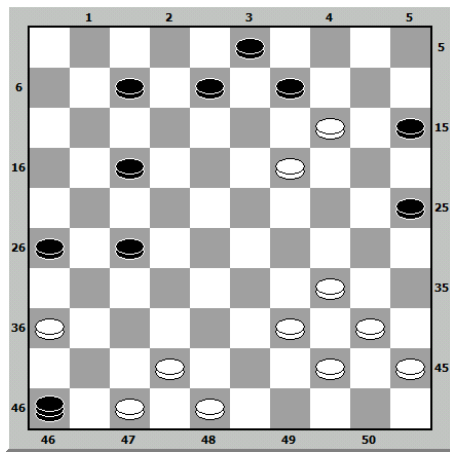
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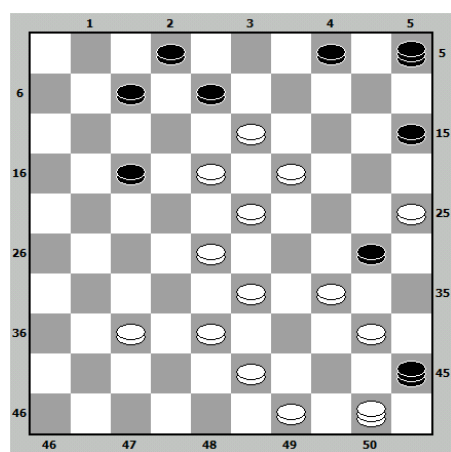
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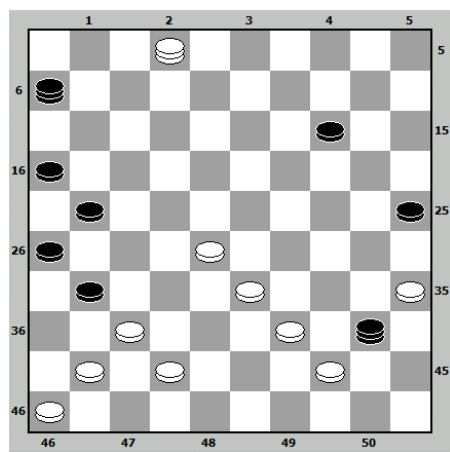
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No. 192



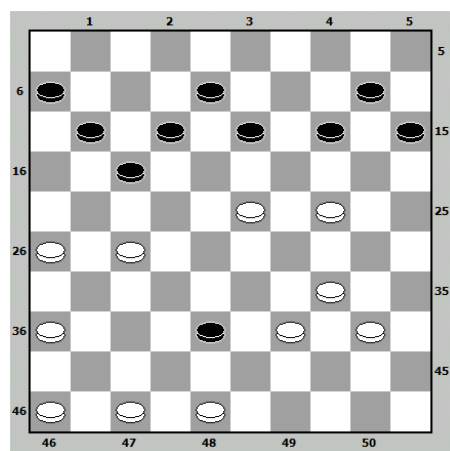
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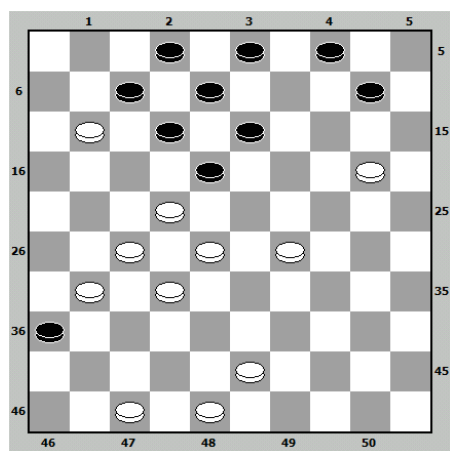
13 THE NINTH PART

13.1 Problems without kings

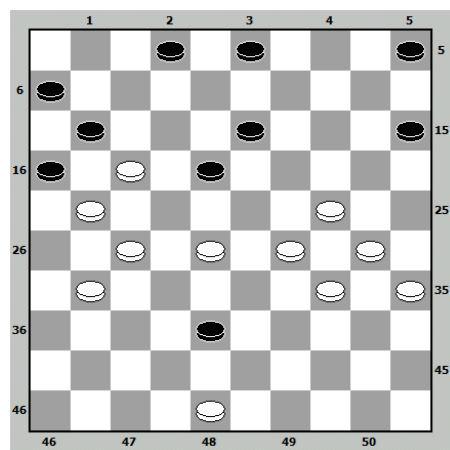
No. 194



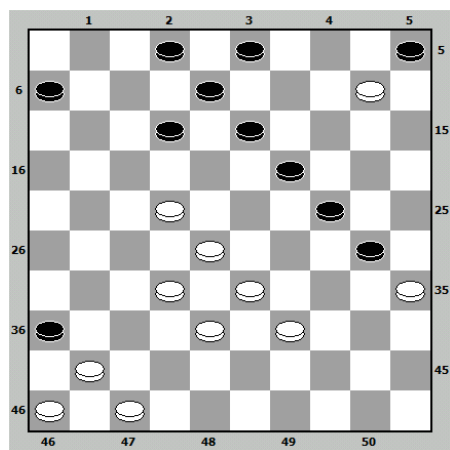
No. 195



No. 196



No. 197



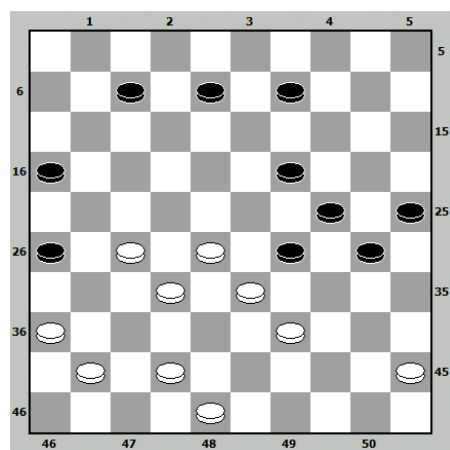
Les problèmes No. 194/7 ont gagné 1er
Prix dans le concours 1934 de
l'Eclaireur du Soir

The problems No. 194/7 won the first
Prix in the contest 1934 of l'Eclaireur
du Soir

Problems No. 194/7 won 1st prize in
the 1934 contest of
l'Eclaireur du Soir

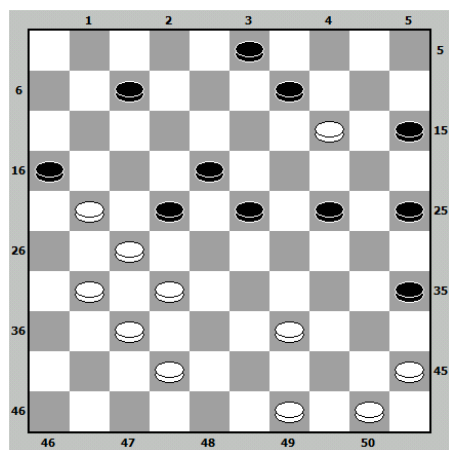
Pièce de maître classique de Weiss
composé environ 1912
Weiss's classic masterpiece composed
around 1912

No. 198

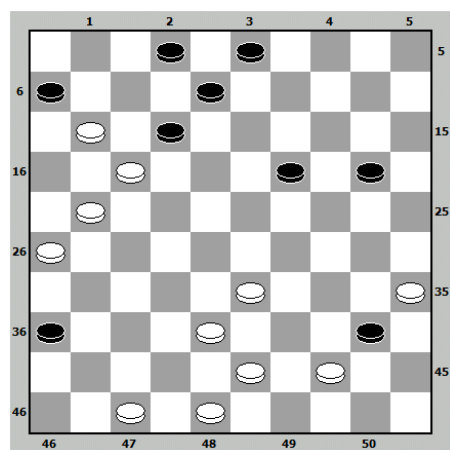


Weiss's classic masterpiece composed
arout 1912

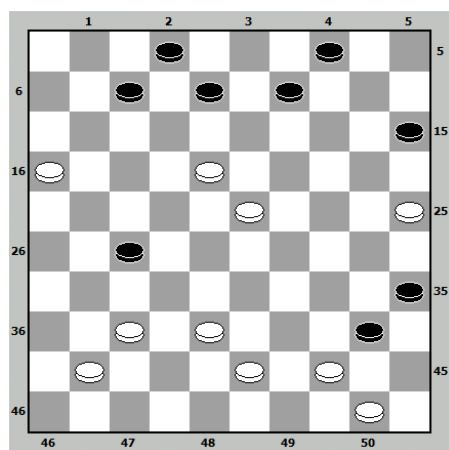
No. 199



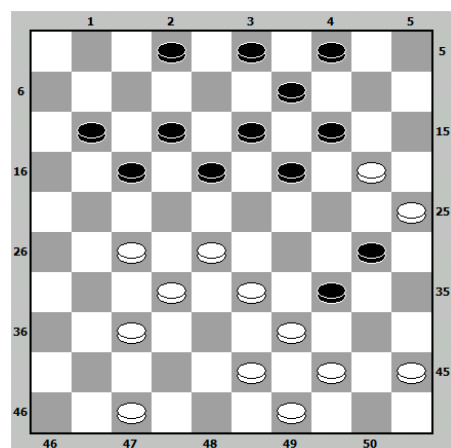
No. 200



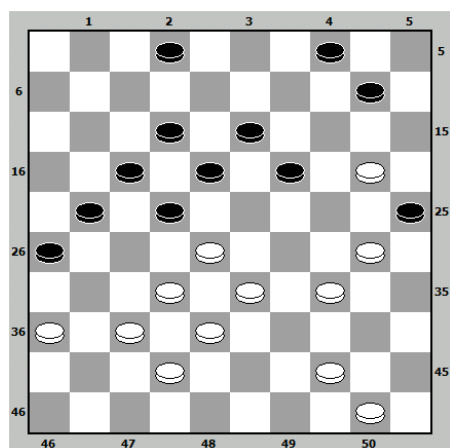
No. 201



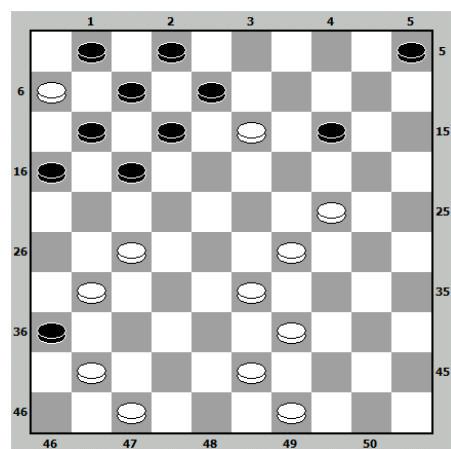
No. 202



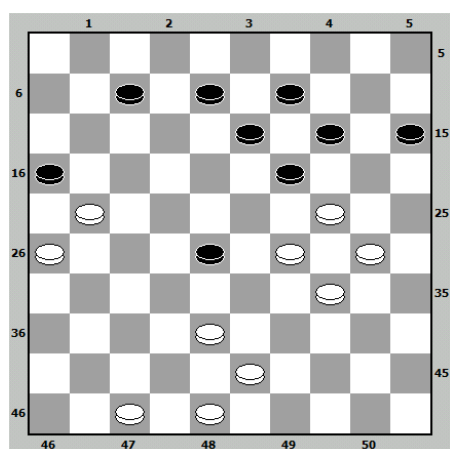
No. 203



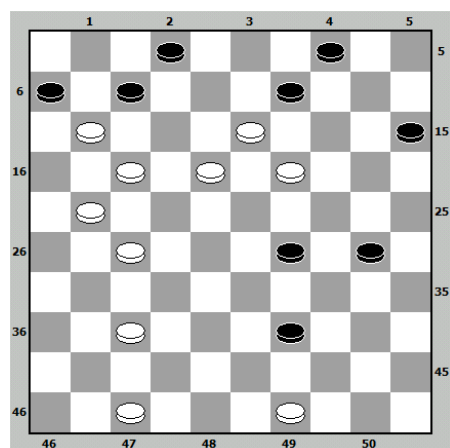
No. 204



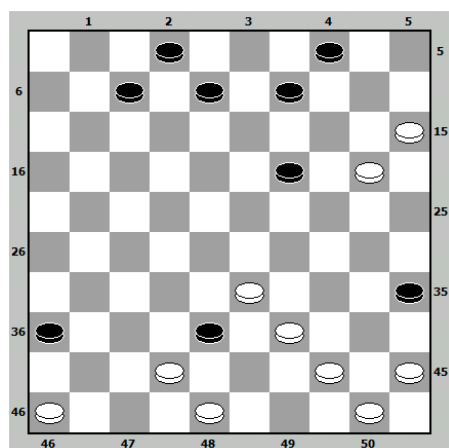
No. 205



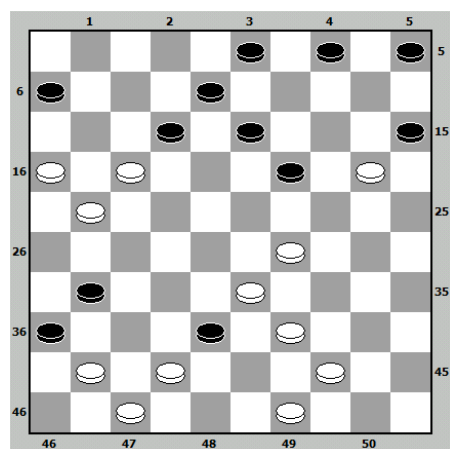
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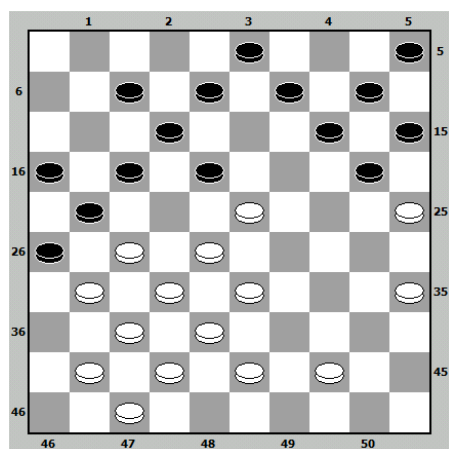
No. 207



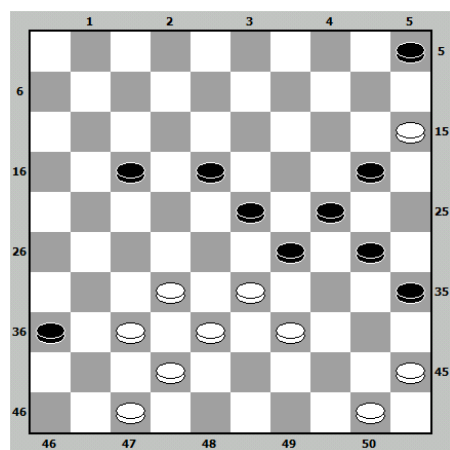
No. 208



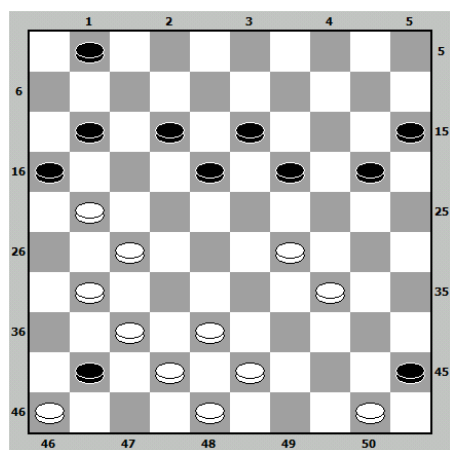
No. 209



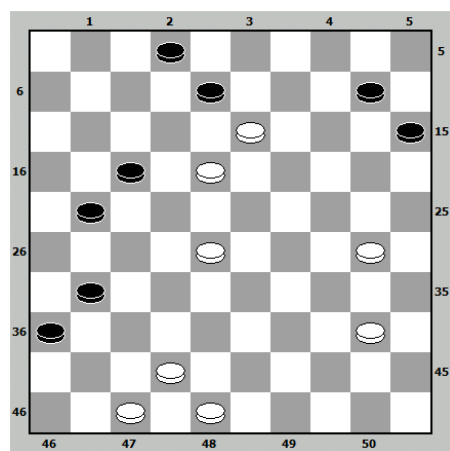
No. 210



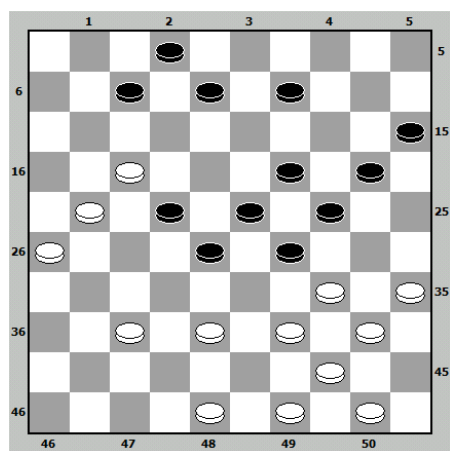
No. 211



No. 212



No. 213

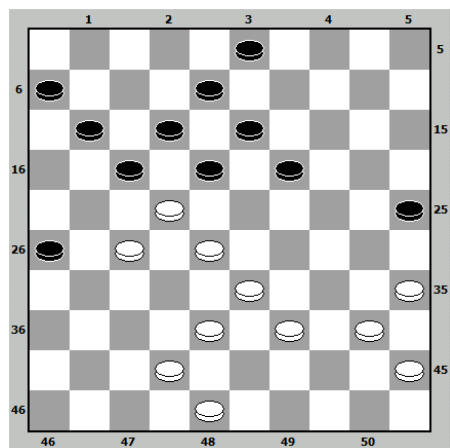


14 THE TENTH PART

14.1 Studies without kings

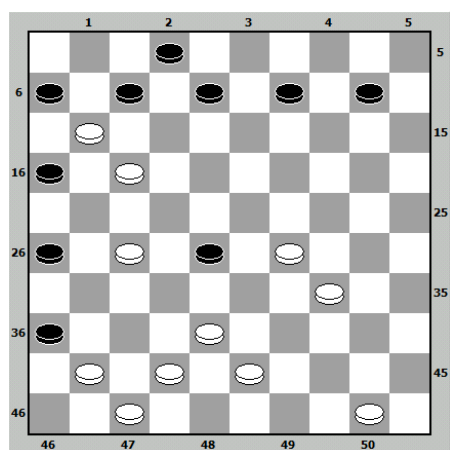
1er Prix Entre Nous 1927
First Prize Entre Nous 1927

No. 214



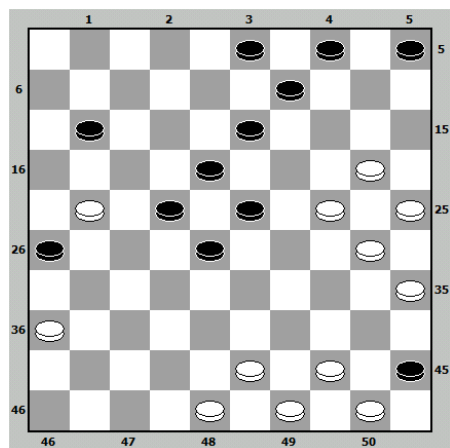
Les B. gardent au moins jeu égal
White keeps at least equal game

No. 216

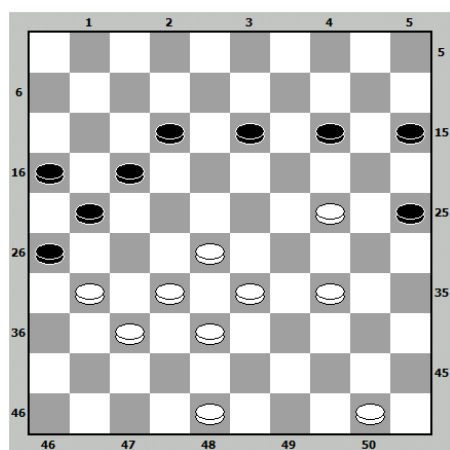


B. empêchent la perte d'un pion
White avoids loss of one man

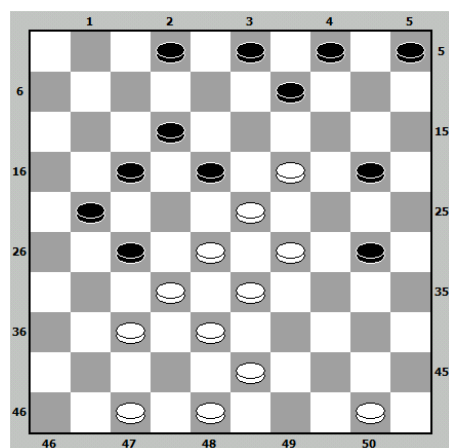
No. 215



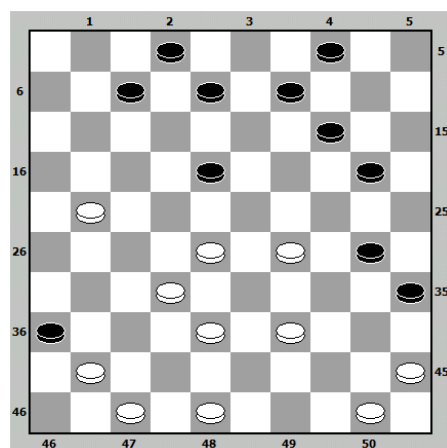
No. 217



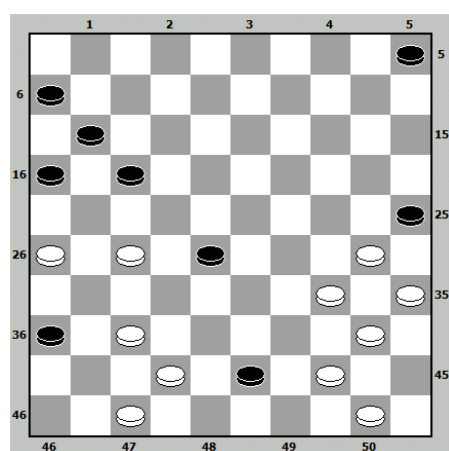
No. 218



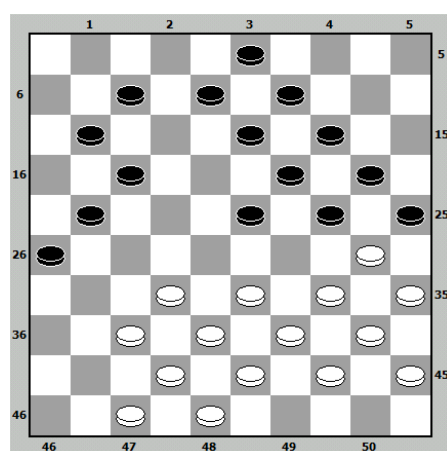
No. 219



No. 220

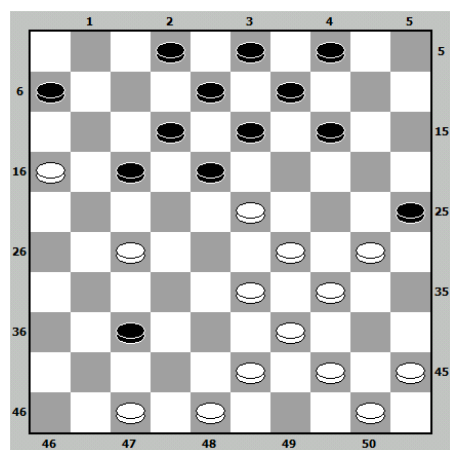


No. 221



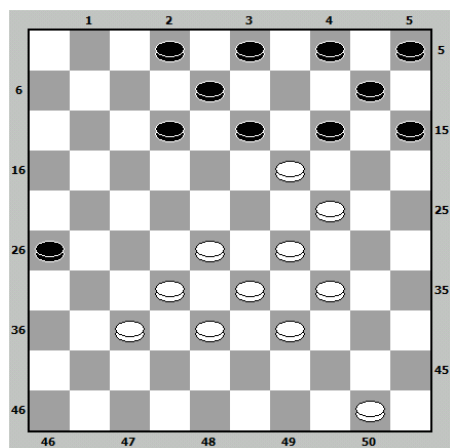
Les B. forcent le gain d'un pion
White forces the win of a man

No. 222

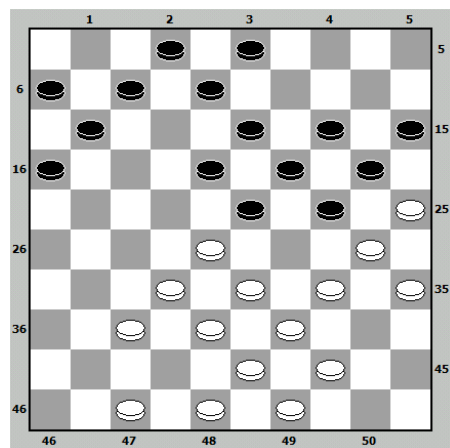


Les B. conservent le pion
White retains the man

No. 223

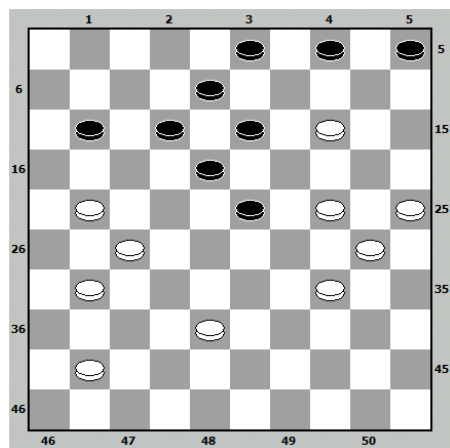


No. 224



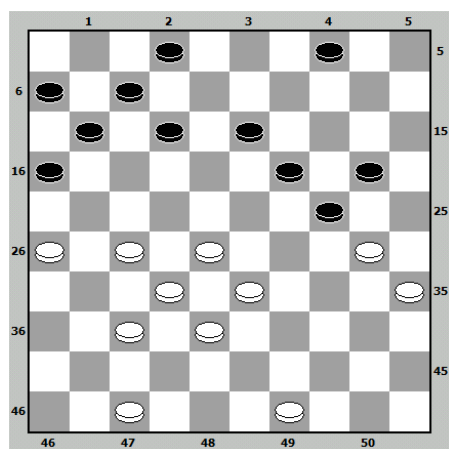
Les B. forcent le gain d'un pion
White forces the win of a man

No. 225



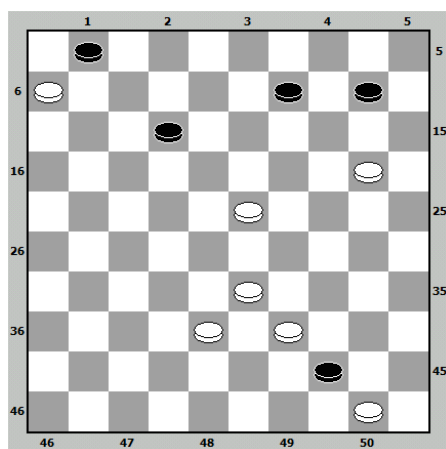
Les B. jouent? en prévoyant 4-10
White plays? Avoiding 4-10

No. 226

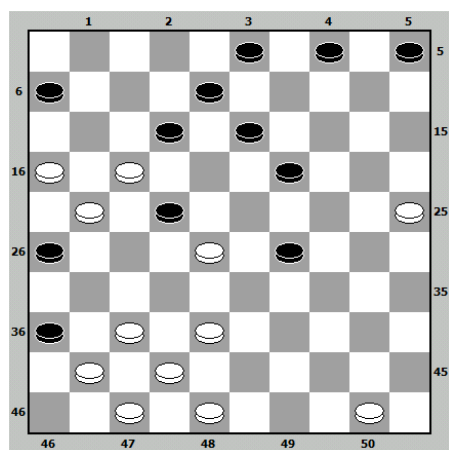


Les B. forcent le gain de pion
White forces the win of a man

No. 227

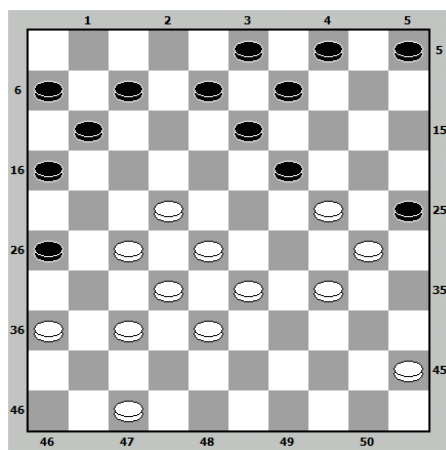


No. 228



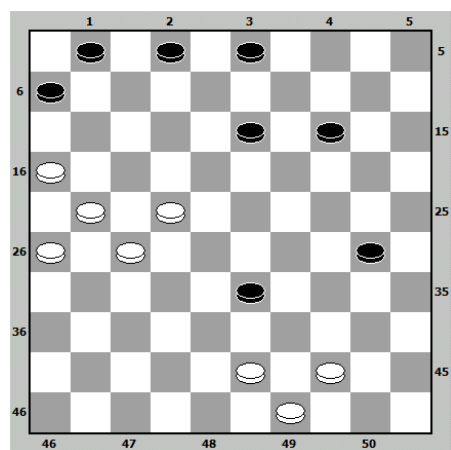
Les B. gagnent le pion
White wins a man

No. 229



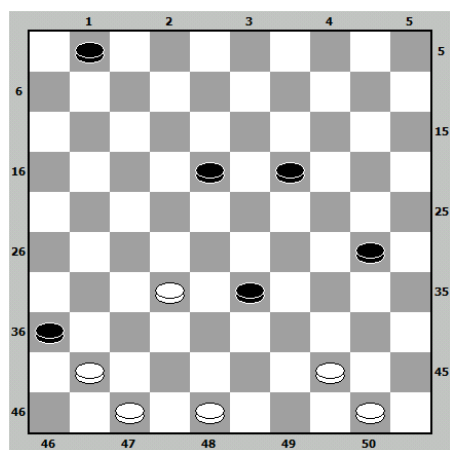
Les B. forcent le gain de pion
White forces the win of a man

No. 230



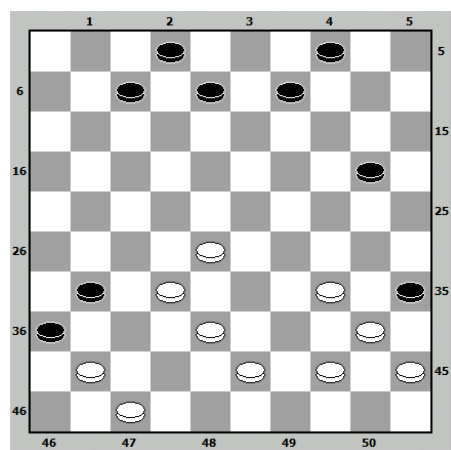
Les B. forcent le gain de pion
White forces the win of a man

No. 231



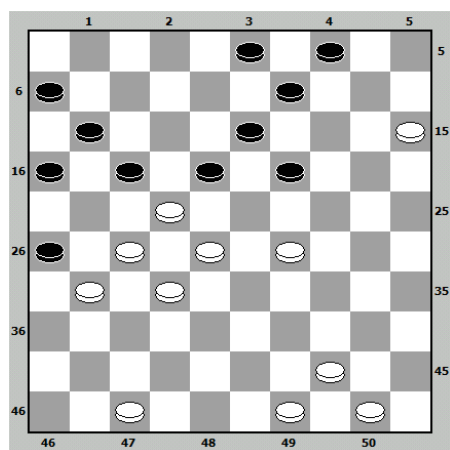
Gain de pion
The win of a man

No. 232



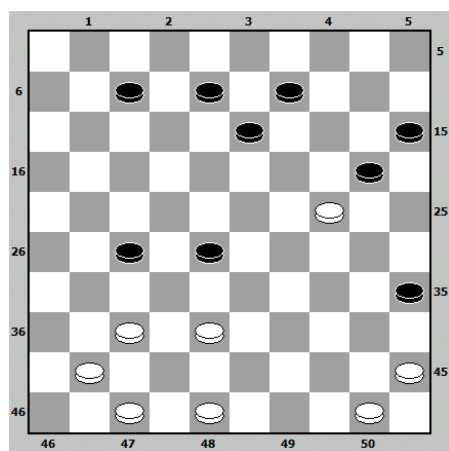
Les B. empêchent 31-37
White avoids 31-37

No. 233



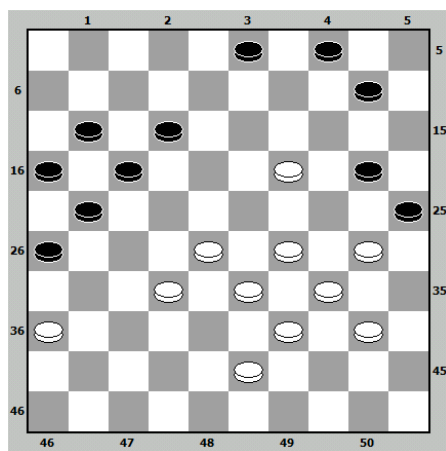
Gain de pion
The win of a man

No. 234



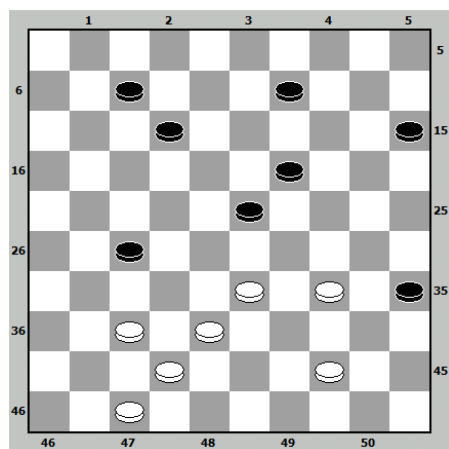
Les B. forcent la remise
White forces a draw

No. 235



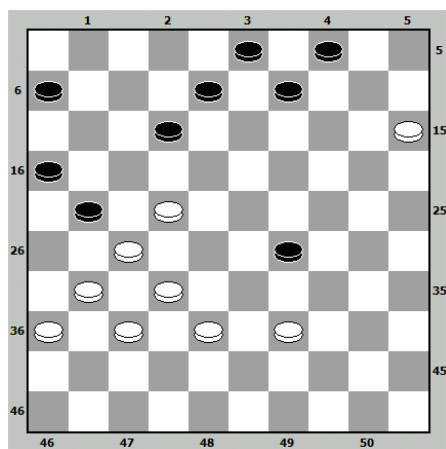
Gain de pion
The win of a man

No. 236



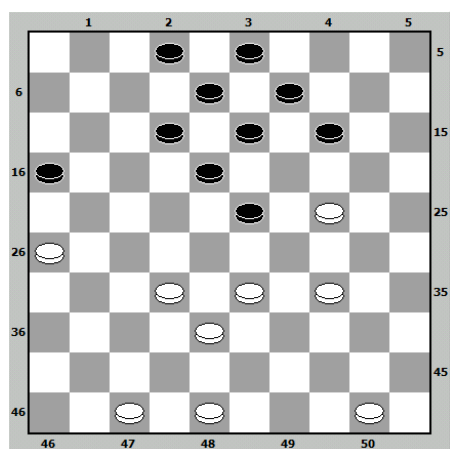
Les B. rattrappent le pion
White recaptures the man

No. 237



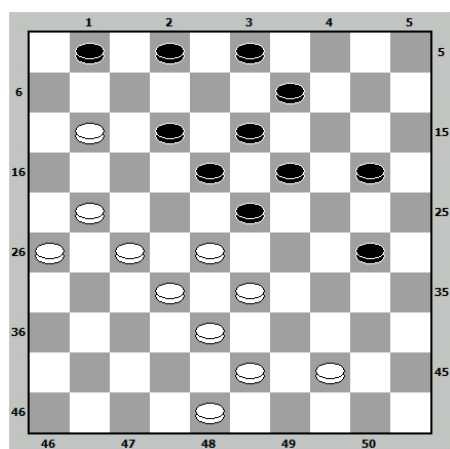
Gain de pion
The win of a man

No. 238



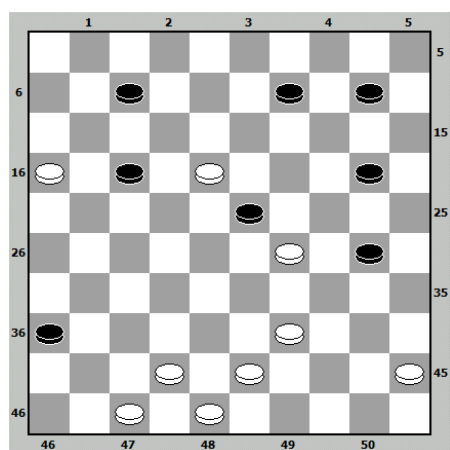
Les B. rattrappent le pion
White recaptures the man

No. 239



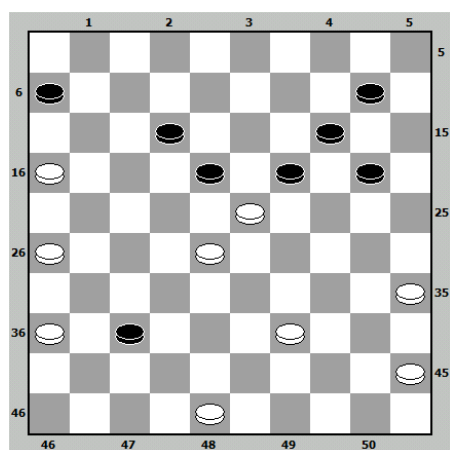
Gain de pion
The win of a man

No. 240



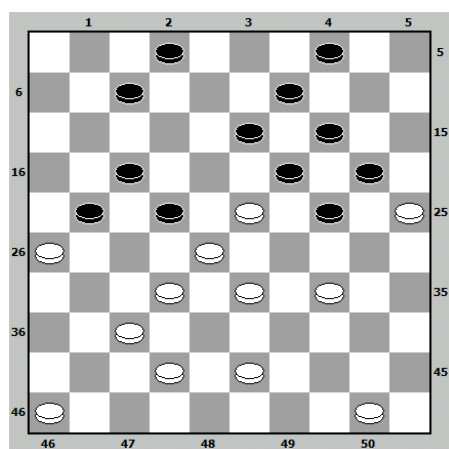
Les B. conservent le pion
White retains the man

No. 241



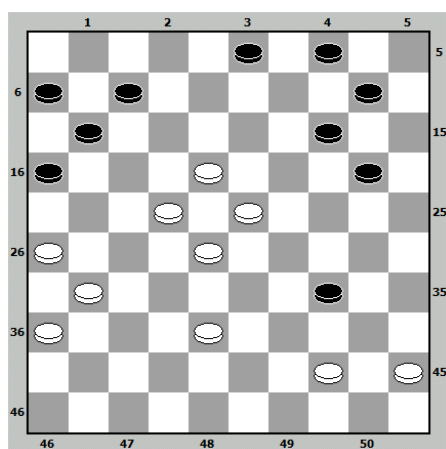
Les B. empêchent le gain de pion
White prevents the gain of man

No. 242



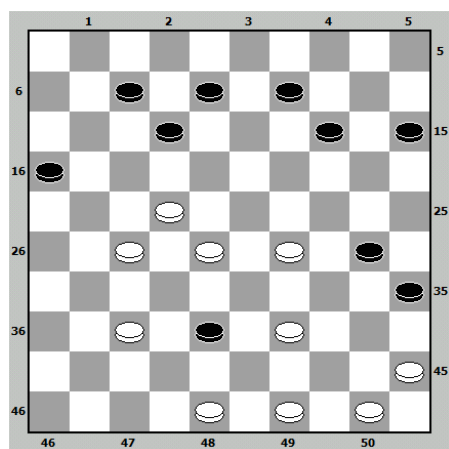
Gain de pion
The win of a man

No. 243



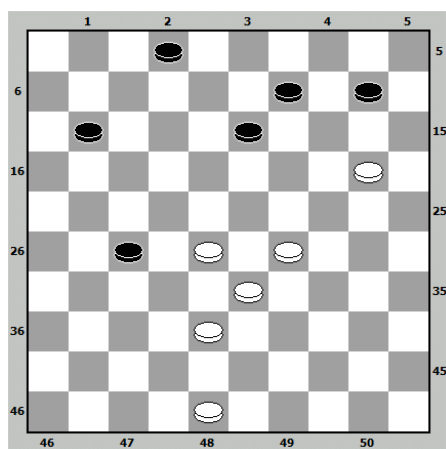
Gain de pion
The win of a man

No. 244

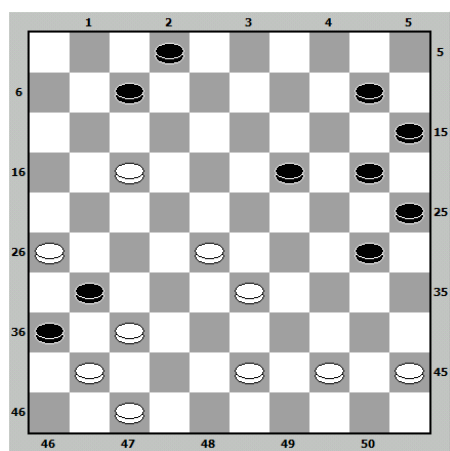


Gain de pion
The win of a man

No. 245

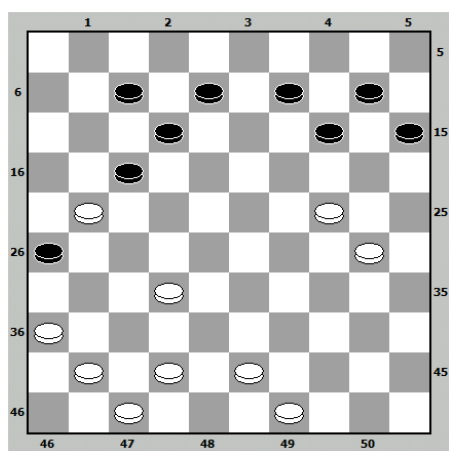


No. 246



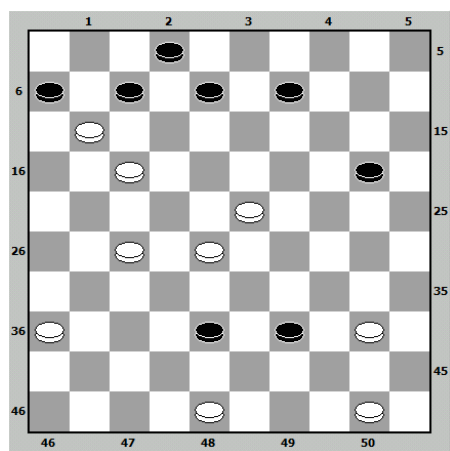
Gain de pion
The win of a man

No. 247



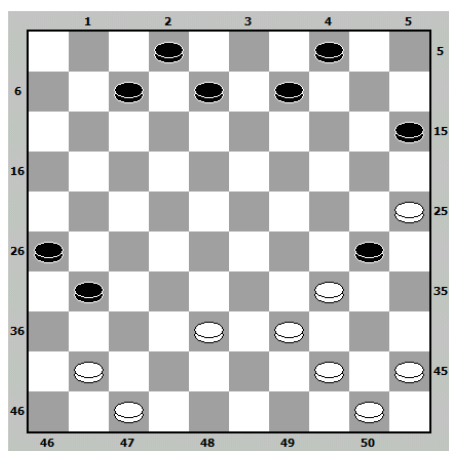
Les B. conservent le pion
White retains the man

No. 248



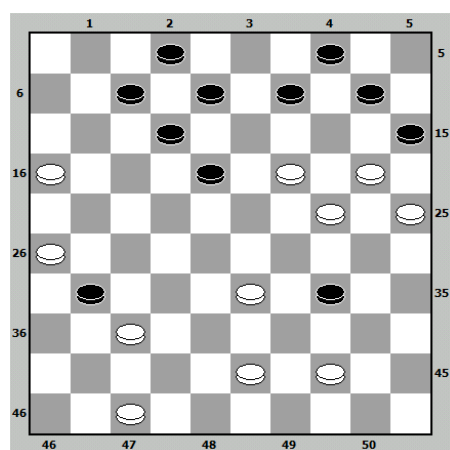
Les B. forcent la remise
White forces a draw

No. 249

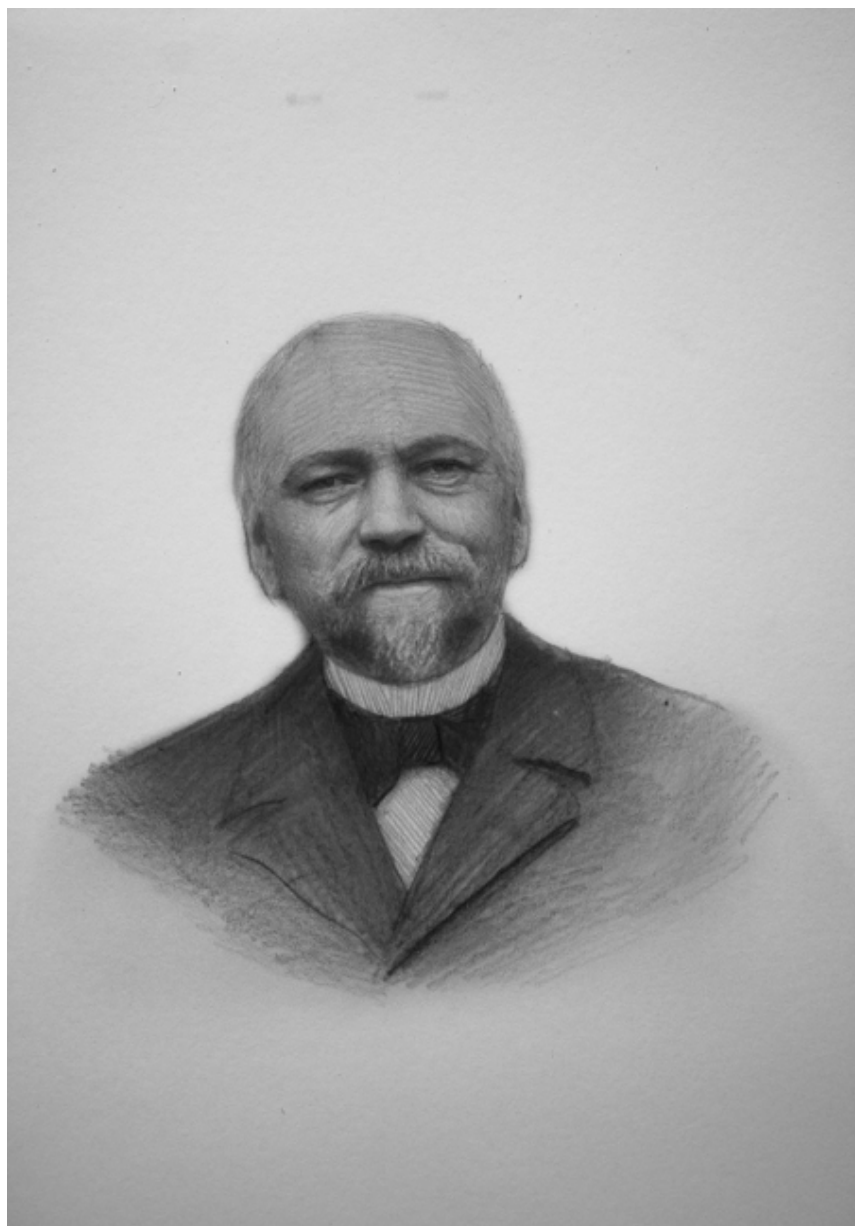


Gain de pion
The win of a man

No. 250



Gain de pion
The win of a man



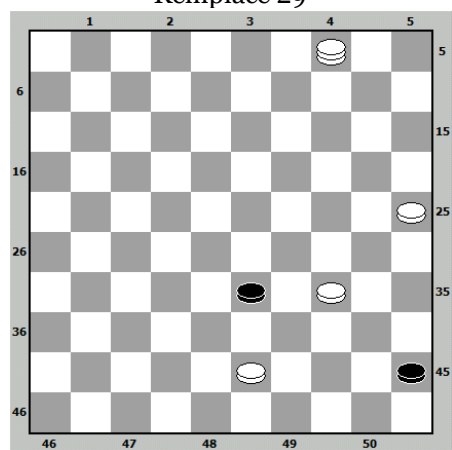
Vardon
© Commercial usage rights: Govert Westerveld

15 THE ELEVENTH PART

15.1 Corrected positions

No. 251

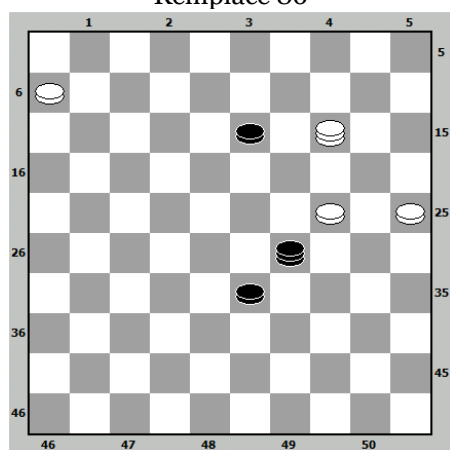
Remplace 29



Replaces 29

No. 252

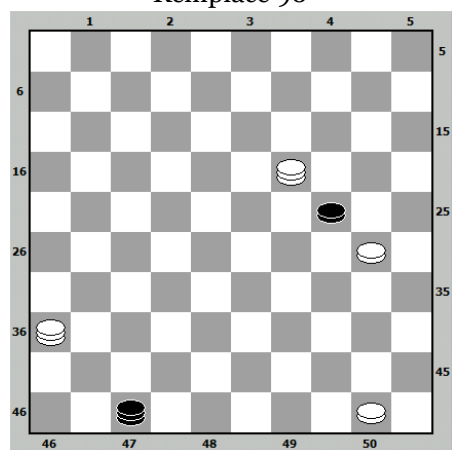
Remplace 86



Replaces 86

No. 253

Remplace 90

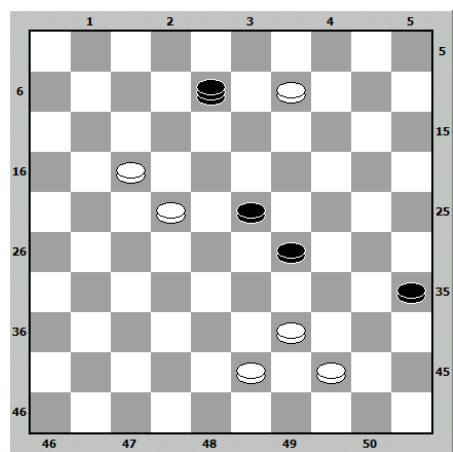


Replaces 90

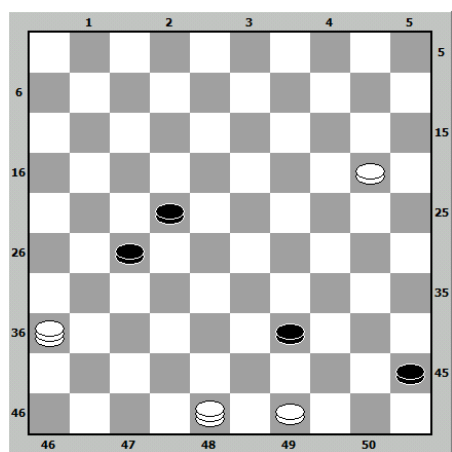
16 THE TWELFTH PART

16.1 Compensation for some deleted positions

No. 254



No. 255



17 THE THIRTEENTH PART

17.1 Solutions

1. 46-41, 32-38, 42-37, 33-39, 37-32, 38x27, 41-37. Wins.
2. 41-37, 32x41, 14-10, 41-46, 10-5. Wins.
3. 49-43, 26-31, 43-38, 38-32. Wins.
4. 32-28, 33x22, 40-34. Wins.
5. 36-31, 17-22, 31-27, 22x31, 46-41, 31-36, 41-37, 38-42, 37-31. Wins.
6. 45-40, 24-30, 34-29, 30-34, 25-20. Wins.
7. 13-9, 4-13, 12-7. Wins.
8. 19-14, 31-37, 14-10, 22-28 A, 46-41, 37-46, 10-5 g, A 22-27; 46-41 & 10-5 ou 10-4. Wins.
9. 38-33 Drawn. If 29-38, 47-41. Wins.
10. 37-32, 27-31, 38-33, 29-27, 46-41. Wins.
11. 30-25, 4-9, 25-20, 9-13, 20-14. Wins.
12. 48-43, 33-38, 32-27, 38-49, 27-21, 49-16, 17-11 Drawn.
13. 18-13, 8-19, 40-34. Wins.
14. 23-18, 12-23, 31-27, 22x31, 33-28 Drawn.
15. 19-14, 22-28, 14-10, 28-33, 10-5, 33-38 A, 5-37, 38-43, 37-48, 43-49, 31-27 g, A 33-39, 5-28, 39-43, 28-37. Wins.
16. 46-41, 41-37. Wins.
17. 43-38, 31-37, 44-39, 37-42, 39-33, 38-33, 47-38. Wins.

18. 38-32, 32-27, 26-48, 40-45, 49-44, 45-50, 43-39, 50-45, 44-40. Wins.
19. 29-24, 49-44, 44-4. Wins.
20. 37-32, 48-42, 46-37, 26-37. Wins.
21. 31-27, 32-21, 49-43. Wins.
22. 23-18, 25-30, 18-12, 30-35, 44-40, 34-45, 12-7, 35-40, 7-1. Wins.
23. 31-26, 21-27, 26-21, 27-31, 13-9, 16-27, 9-3, 31-37, 28-22, 3-9, 9-14. Wins.
24. 7-1, 33-39 A, 1-34. Wins. A 33-38, 1-34, 38-42, 34-48, 42-47, 9-4, 47-33, 48-42, 4-15. Wins.
25. 6-1, 31-37, 46-41, 37-46, 1-23. Wins.
26. 23-18, 13-22, 37-31, 41-47, 46-41, 47-27, 32-12. Wins.
27. 38-32, 31-36 A, 32-27, 25-31, 27-21 g, A 17-21, 19-23, 31-36, 32-27 g, A 17-22, 32-27. Wins.
28. 46-14, 25-30, 35-24. Wins.
29. 30-25, 33-39 A, 27-22 (also 27-13) g, A 44-50, 43-39, 33-44, 27-49, 50-45, 49-40, 45-50, 40-44. Wins.
30. 24-33, 28-32, 48-42. Wins.
31. (I). 6-11, 33-17, 11-16, 21-49, 39-43, 49-38, 16-43, 5-10, 43-32, 10-15, 32-37. Wins.
- (II). 39-44, 6-17, 44-49. Wins.
32. 35-30, 1-45, 39-43, 45-40. Wins.

33. 5-10, 20-24, 10-15, 24-30, 35-24, 36-41, 15-10. Wins.
34. 27-21, 17-26, 47-42, 50-45, 45-43. Wins.
35. 40-44, 17-11, 7-16, 3-17, 44-50, 27-22. Wins.
36. 35-8, 17-3, 20-14. Wins.
37. 39-33, 28-39, 40-34, 7-1. Wins.
38. 25-14, 28-33 A, 14-32, 38-42, 32-28, 26-48. Wins. A 28-32, 14-37, 16-21, 27-16, 38-43, 37-31. Wins.
39. 22-11. Wins.
40. 6-1, 18-22, 1-23, 27-31, 37-32, 31-36, 32-27. Wins.
41. 26-3, 43-25, 33-29. Wins.
42. 33-29, 23-28, 39-33, 28-30, 50-45. Wins.
43. 18-23, 37-42, 23-29, 42-48, 45-40, 40-35. Wins.
44. 8-3, 21-16, 3-21. Wins.
45. 33-28, 32-23, 10-5, 25-30 A, 50-28, 45-25. Wins. A 46-28, 34-29, 23-34, 5-32, 34-39, 32-27, 25-30, 27-32, 30-35, 32-27, 39-44, 27-22. Wins.
46. 20-14, 19-10, 40-35, 10-14, 4-10, 14-20, 15-24, 35-24. Wins.
47. 9-4. Wins.
48. 34-29, 24-33, 48-43, 38-42, 49-44, 33-50, 43-38, 42-33, 25-20. Drawn.
49. 19-13, 18-9, 20-15. Drawn.

50. 19-14, 25-30, 34-25, 33-39, 21-8. Wins.
51. 46-41, 37-46, 47-42, 46-37, 42-26, 36-41, 26-37. Wins.
52. 27-4, 36-41, 4-10, 26-31, 32-27. Wins.
53. 35-44, 50-45 A; 44-28 g, A 39-43, 10-15. Wins.
54. 1-29, 36-41, 29-42. Wins.
55. 1-29, 44-50, 43-39. Wins.
56. 43-39, 35-40 (25-30, 50-45 g), 50-45. Wins.
57. 36-31, 26-37 (21-32; 31-27, 16-27. Wins.), 27-31, 16-27. Wins.
58. 28-17, 23-14 (3-26; 19-37, 48-31. Wins.), 48-26, 26-25. Wins.
59. 32-27, 24-19, 15-24 ou 29X. Drawn. X13-24, 20-29, 15-33, 42-37, 47-29. Wins.
60. 47-33, 17-39, 19-14, 9-20, 37-48, 39-25, 50-44. Wins.
61. 40-34, 23-1, 35-2, 25-30, 2-35, 1-6, 29-1, 6-28, 35-44, 28-50, 1-6. Wins.
62. 31-26, 21-38, 37-32, 38x27, 26-21, 21-17. Drawn.
63. 32-16, 40-45, 16-32, 36-41, 32-46, 45-50, 46-37. Wins.
64. 12-8, 2-13, 14-10, 13-18, 10-4, 18-23, 4-15. Wins.
65. 25-39, 11-16, 39-43, 19-23, 43-38, 23-28, 38x27, 28-33, 27-43. Wins.
66. 34-29, 37-32, 38x27, 29-38, 27-43 (27-49), 50-44. Wins.), 45-40, 50-48. Wins.

67. 34-30, 39-33. Drawn.
68. 40-49, 43-48, 49-32. Wins.
69. 25-20, 14-25, 47-36, 27-32, 36-41, 32-38, 41-5. Wins.
70. 39-33, 36-27 A; 33-28. Wins. A 32-19, 33-28, 42-37, 48-37. Wins.
71. 17-11, 7-16, 9-3Z, 1-34, 45-18 Y, 16-21 A, 27-16, 39-43, 3-25. Wins. A 39-44, 18-40. Wins. A 39-43, 18-34. Wins. Z also 9-4, 45-29. Wins. Y also 45-29. Wins.
72. 46-19, 20-47 A, 30-24, 48-25. Wins.
A 16-21, 30-25. Wins.
A 20-3, 19-14. Wins.
A 20-24, 19-2, 48-30. Wins.
73. 18-31, 32-38 A, 33-15, 31-42, 15-36. Wins.
A 41-46, 42-37, 33-47. Wins.
74. 37-10, 10-15, 15-29. Wins.
75. 39-33, 21-26 A, 33-28, 32-37 B, 13-31, 37-41, 31-37, 28-37. Wins.
B 32-38, 13-24, 38-43, 24-38, 28-37. Wins.
A 32-37, 33-28, 21-26 (37-41, 13-27, 28-46. Wins.), 13-31 etc.. Wins.
76. 15-42, 35-49, 25-34, 49-21, 45-34. Wins.
77. 35-13, 34-39 A, 13-22, 39-43, 22-27, 43-49, 9-3, 37-31, 3-42. Wins.
A 26-31, 37-26, 34-39 (16-21, 26-17, 34-39, 13-22, 39-43, 9-3. Wins.),
13-22, 39-43, 22-27, 43-48, 26-21, 48-25, 9-3, 25-48, 3-25, 48-26, 25-3,
3-26. Wins.
78. 5-23, 40-45, 23-40, 45-34, 49-44, 4-9, 44-39. Wins.
79. 36-9, 16-49, 8-35, 49-16 A, 33-11, 16-7, 9-20, 35-16. Wins.
A 1-6, 33-44 Wins. A 49-43, 9-25 Wins. A 15-20, 9-25. Wins.

80. 22-4, 36-41, 27-31, 37-26, 4-10. Wins.
81. 40-29, 38-42, 49-9, 42-48 A, 9-25, 48-37, 36-31, 37-26, 29-12. Wins.
A 42-47, 29-15, 21-26, 9-27, 26-31, 27-38. Wins.
82. 17-22, 31-36, 28-23, 41-37, 46-37. Wins.
83. 9-4, 31-36 A, 41-37, 36-41, 4-31, 41-32, 10-37. Wins.
A 31-37, 41-32, 25-43, 32-28, 43-39, 28-23, 39-34, 23-19, 34-30, 19-14, 30-25, 4-36, 25-3, 10-37, 3-25, 36-31. Wins.
84. 21-16, 33-39 A, 41-28, 39-43, 28-32. Wins.
A 33-38, 41-19, 38-43, 19-32. Wins.
85. 41-37, 49-35 (49-44, 29-23, 37-32. Wins.), 29-24, 19-30, 16-43. Wins.
86. I. 41-14, 35-24, 46-32, 27-38, 36-34, 24-30 A, 34-48, 30-34, 48-30, 38-42, 14-37. Wins.
A 24-29, 34-7, 38-43, 14-32. Wins.
A 38-42, 14-20, 24-15, 34-29. Wins.
II. 41-47, 46-32, 36-34. Wins.
87. 10-5, 42-47 A, 36-22. Wins.
A 42-26, 43-38, 36-31. Wins.
A 42-48, 43-38, 33-42, 36-47, 48-25, 47-20. Wins.
88. I. 22-18, 23-21, 38x27, 21-32, 49-27. Wins.
II. 38-33, 43-48, 49-43. Wins.
89. 14-10, 28-32, 1-0, 32-37A, 10-5, 37-42, 5-37, 42-31, 7-2, 31-37, 2-16, 37-41, 16-32. Wins.
A 32-38, 10-5, 38-43, 50-39, 5-28. Wins.
90. 40-29, 38-43, 49-38, 6-33, 9-36 Z, 33-47, 29-15, 35-40, 50-45, 40-44, 45-40, 44-35, 36-13. Wins.
Z also 29-15, 9-13. Wins.
91. 47-41, 28-33 A, 41-36, 33-39, 36-18, 29-33, 18-22. Wins.

- A 29-33, 41-23, 33-39, 23-40, 39-43, 42-38. Wins.
92. 4-13, 30-35, 13-8, 3-23, 40-34, 45-34. Wins.
93. 29-24, 19-30, 7-45, 41-47 A, 38-20, 15-24, 6-33, 45-1. Wins.
A 41-46, 38-24, 30-19, 6-28. Wins.
A 15-20, 38-15, 41-46, 15-24. Wins.
94. 31-48, 43-49, 48-39, 25-30 A, 39-25, 49-44, 19-28. Wins.
A 49-16, 19-2. Wins.
95. 30-24, 15-20 A, 24-15, 27-32, 35-49, 32-37, 49-38, 37-41 B, 38-32.
Wins.
B 16-21, 38-16, 37-42, 16-38, 15-10. Wins.
A 27-32, 35-49, 32-37, 49-38, 37-41, 38-32, 41-47, 32-38. Wins.
96. 6-50, 12-18 A, 50-45, 18-22, 21-16.
A 35-40, 21-17, 12-21, 50-45, 40-44, 45-50, 44-49, 50-33, 49-27, 33-31, 5-10, 31-37, 10-15, 37-32. Wins.
97. 35-30, 24-35, 34-1, 44-50 A, 1-6, 35-44, 49-40. Wins.
A 35-19, 1-7, 7-40. Wins.
A 35-2, 49-16, 1-7. Wins.
98. 50-22, 32-37 A, 22-28. Wins.
A 32-38, 22-27, 38-42, 27-9. Wins.
A 10-14, 20-9, 32-37/38, 22-31/33. Wins.
99. 32-27, 34-39, 21-26, 39-43 A, 26-48-26. Wins.
A 39-44, 26-17, 44-50, 17-28. Wins.
100. 34-30, 27-31, 16-38, 31-37, 30-25, 37-42, 38-29, 36-41, 47-36, 42-48, 29-34. Wins.
101. 40-35, 23-25, 18-29, 38-43, 29-34, 43-49, 35-30, 49-35, 34-7, 16-7.
Wins.
102. 39-11, 49-35, 3-21, 30-34 A, 45 7, 25-30, 7-45, 30-34, 45 7. Wins.

A 35-49, 21-16, (45-7 and 7-2. Drawn.), 49-35, 11-2, 30-34, 45-18.
Wins.

103. 42-37, 41-14, 38-42, 14-19 A, 42-26, 17-22, 26-8 X, 19-23, 8-13, 22-28, 13-24. Wins.

A 17-22, 42-38, 22-28, 38-29, 42-15. Wins.

A 17-21, 42-26, 21-27, 26-3, 14-19, 3-9 and 9-4. Wins.

104. 14-9, 29-34, 9-22, 34-39, 43-34, 33-38, 22-27, 38-42, 27-9. Wins.

105. 37-31, 23-26, 47-42, 26-31, 34-29, 42-38, 48-17. Wins.

106. 4-27, 37-44, 50-20, 42-47 A, 27-4, 20-47. Wins.

A 42-48, 20-25, 48-26, 25-48. Wins.

107. 42-37, 31-44, 49-40, 16-30, 23-34. Wins.

108. 1-6, 11-16, 6-28, 41-46, 28-14, 46-10, 29-24, 30-19, 20-14, 19-23, 14-9, 4-13, 15-4, 13-19, 4-36, 16-21 A, 26-17, 23-28, 36-27, 28-33, 27-49.
Wins.

A 23-28, 26-21, 16-27, 36-39, 19-23, 39-33, 5-10, 33-15, 10-14, 15-24, 23-28, 24-38. Wins.

109. 20-25, 4-9 A, 25-3, 32-38 B, 3-25X, 38-42, 25-48. Wins.

X 3-21-38, 15-10. Wins.

A 32-27, 15-10, 4-15, 29-24, 37-41 (37-42, 25-48. Wins.) 25-14.

Wins.

B 32-27, 3-25, 37-41, 25-14, 41-47, 14-20. Wins.

110. 13-2, 34-30, 50-45, 40-44, 24-19, 5-49, 45-50, 49-16, 50-11, 16-7, 2-16. Wins.

111. 44-50, 30-34, 39-30, 27-32, 50-22, 32-37 A, 22-36, 37-42, 36-47, 42-48, 40-34. Wins.

A 32-28, 22-36, 38-43 B, 36-47, 43-49, 47-24. Wins.

B 15-20, 36-47, 38-43 C, 47-15. Wins.

C 20-25, 47-33, 25-45, 33-50. Wins.

112. 32-23, 38-49, 23-1, 49-35 A, 34-30, 35-2, 1-7, 50-6. Wins.
A. 49-43, 50-39. Wins.
113. 22-44, 17-6, 15-10, 10-5 and 5-14, (4-15, 25-20. Wins.) 44-35.
Wins.
114. 44-40, 32-37, 43-38, 37-41, 40-23, 41-47 A, 23-34, 47-40, 45-25.
Wins.
A. 41-46, 23-5, 30-34, 38-32, 46-28, 5-32, 34-39, 45-40. Wins.
115. 37-42, 31-36, 42-33, 6-48, 41-37. Wins.
116. 47-41, 50-39, 48-7, 38-42 A, 41-47, 33-38 (42-48, 47-15, 48-37, 15-42, 7-34. Wins.) 7-34. Wins.
A 38-43, 41-32X, 43-48, 7-34. Wins.
X 7-16, 43-48, 16-38, 41-47. Wins.
A 33-39, 7-16, 38-42, 16-43, 41-47. Wins.
117. 2-19, 31-37 A, 19-41, 34-40, 41-23X, 40-45, 23-40, 49-44. Wins.
X 41-28, 40-45, 28-50. Wins.
A 34-40, 19-23, 31-37 B, 23-41, 40-45, 49-44, 6-11, 41-28. Wins.
B 40-45, 49-44, 45-50 (6-11, 44-40, 23-40, 31-37, 40-29. Wins.) 23-37, 46-26. Wins.
118. 49-43, 39-48 A, 21-8, 48-26, 44-40, 8-12. Wins.
A 39-50, 43-39, 21-49. Wins.
119. 48-31, 27-36, 21-27, 13-31-3-26, 31-27, 32-16, 36-41, 26-37. Wins.
120. 17-11, 28-33A, 11-7, 33-38, 12-21, 38-42, 21-38, 42-33, 7-2, 13-18, 2-11, 33-38, 11-7, 18-22, 7-16, 38-42, 16-27, 22x31, 26-48. Wins.
A 28-32, 11-7, 32-37, 7-2, 13-19, 2-15, 37-41, 12-23. Wins.
121. 41-28, 24-29 A, 28-11, 40-45, 11-39, 18-23, 39-25, 29-33, 25-14, 23-29, 14-20. Wins.
A 24-30, 28-14, 18-22B, 50-45, 40-44, 45-40, 14-25. Wins.
B 30-35, 14-28, 40-45C, 28-19, 18-22, 19-32. Wins.
B 40-45, 14-32. Wins.

C 40-44, 50-39, 3-5-40, 39-34, 28-11. Wins.

A 40-45, 28-10, 18-22, 10-4, 22-28, 4-10, 28-33, 10-15. Wins.

122. 24-19, 14-33, 39-17, 6-8, 12-5.

123. 14-9, 25-20, 23-14, 12-23-38-20, 14-1.

124. 42-37, 33-28, 4-15.

125. 14-9, 20-14, 46-5, 33-28, 28-19, 49-14, 15-10. Drawn.

126. 40-35, 13-18A, 22-13, 11-33, 15-10, 4-24, 13-4. Drawn.

A 11-16, 15-10, 4-24, 30-8, 16-18, 28-22, 3-21, 22-4. Wins.

127. 21-17, 3-9A, 26-21, 48-43, 17-12, 26-17, 12-1. Drawn.

A 25-30, 48-43, 39-37, 31-42, 30-35, 40-34, 3-9, 17-12, 8-17, 26-21, 36-31, 19-14, 14-1. Drawn.

128. 47-41, 22-28, 48-42Z, 27-22. Drawn.

Z aussi 31-26. Drawn.

129. 22-28, 23-32, 31-37, 39-34, 37-46, 48-42, 38-32, 47-41, 29-24, 30-25x14, 35-11. Drawn.

130. 7-1, 33-38A, 1-29, 38-43-29-33. Wins.

A 33-39, 1-45, 39-44, 45-50. Wins.

131. 42-38, 22-27A, 38-32, 24-20. Wins.

A 10-14, 38-32, 5-10, 48-43, 10-15, 43-39, 14-20, 24-19-20-25, 19-13. Wins.

132. 18-12, 14-19A, 12-8, 3-12B, 13-9, 19-30, 9-3, 12-18, 3-25 g

B 19-30, 50-45, 3-12, 13-9, 28-33, 9-3, 12-18, 3-25, 30-35, 25-20, 33-39, 20 9, 18-23, 9-14, 23-29, 14-20, 29-34 (29-33, 20-38, 39-44, 38-33. Wins.) 20-25, 35-40, 25-30, 34-25, 45-43. Wins.

A 28-32, 12-7, 32-37, 7-1, 3-8a 13-2, 37-41, 50-45, 41-46b, 1-40, 46 ?, 24-20, 2-30. Wins.

b 41-47, 1-34, 2-24. Wins.

a 3-9, 13-4, 50-45, 37-41, 41-46, 4-18. Wins.

133. 21-17, 30-34, 45-40, 34-45, 26-21. Wins.

134. 48-43, 35-40, 33-29, 24-33 (24-35, 29-24, 25-45. Wins.) 30-24, 25-45. Wins.

135. 13-8, 19-30, 8-3, 28-32, 3-14, 32-38, 14-25, 30-35, 40-34, 38-42, 25-20. Wins.

136. 13-9, 28-32A, 9-4, 32-37, 4-36. Wins.

A 28-33, 9-4, 33-38, 4-36. Wins.

137. 20-15, 34-40, 33-29, 40-45-49-44. Wins.

138. 12-7, 23-29, 7-1, 29-33, 40-34, 33-38, 1-29, 25-30A, 34-25, 38-43, 29-7. Wins.

A 38-43, 29-7. Wins.

139. 29-24, 17-22, 19-14, 22-28, 14-10, 25-30, 34-25, 28-33, 10-5, 33-38A, 31-26, 38-43, 5-28. Wins.

A 33-39, 5-28-39-43, 31-26. Wins.

140. 48-43, 45-50, 43-39, 33-44, 7-1, 44-49, 1-6, 50-11, 6-44. Wins.

141. 48-42, 37-48, 50-45, 48-34, 44-40, 34-48, 40-34. Wins.

142. 33-29, 35-30, 40-29, 17-21-32-25.

143. 29-24, 34-30, 46-37, 45-1.

144. 15-10, 27-22, 25-34, 31-4.

145. 32-28, 39-33, 48-39.

146. 27-13, 23-37, 13-31, 37-48.

147. 28-23, 46-41, 33-28, 39-33, 41-36, 36x9.

148. 34-30, 39-34, 43-38, 49-38-44-39, 47-41, 41x5.
149. 15-10, 49-38, 17-11, 11x4.
150. 27-32, 36-16A, 32-5, 45-50, 43-39, 50-45, 44-40, 45-50, 38-33, etc.
A 46-50, 38-33, 43-39.
151. 50-45, 49-43, 45-40, 29-27
152. 33-29, 42-37, 37-31, 13-9, 2x47, 9-4, 47x15, 25-20, 15x47, 4x15
153. 24-19, 15-24, 48-37, 50-37.
154. 49-43, 43-38, 25-17, 28-50 (22-11, 33x22, 47-38), 17-39, 47-38.
155. 1-23, 37-42, 23-40, 44-39, 50-26.
156. 37-31, 44-40, 31-27, 42-37, 40-34.
157. 22-18, 18-12, 49-44, 47-42, 42x2
158. 14-37, 47-29, 24-33-15-35, 11-7, 12-3A, 33-39, 1-12, 39-25, 3-8
37-42, 8-3, 42-20, 3-8, 20-24. Wins.
A 12-45, 37-23, 1-12, 23-1, 35-40, 1-6.
159. 39-33, 48-42, 11-7, 16-38, 40-35, 35x24, 45-5.
160. 49-43, 46-41, 35-30, 43-38-30-24, 34-41, 44-39, 50-19.
161. 19-14, 9-20, 47-41, 38-32, 40-34, 18-13, 39-34, 45-1.
162. 32-28, 30-24, 24-4.
163. 18-12, 42-38, 49-44, 41-36-36-27, 46-10.
164. 34-30, 33-28, 13-8, 14-9, 43-38, 10-4, 16-49, 4-16.

165. 29-24, 39-33, 48-43x1.
166. 38-33, 24-13, 35-13.
167. 26-21, 23-19, 28-37.
168. 48-42, 33-38A, 42-33, 31-37, 33-28. Wins.
A 21-26, 41-37, 32x41, 42-38, 33-42, 47-38, 31-37, 38-32, 37-17, 6-46. Wins.
169. 41-37, 16-11, 2x15. Wins.
170. 49-44, 50-44, 31-27, 48-43, 43x1. Wins.
171. 32-27, 48-42, 44-40, 40-35.
172. 43-39, 48-43, 22-33, 45x1.
173. 26-21, 32-27, 49-43, 43x34, 45x34, 25x34.
174. 47-42, 22-13, 49-44, 20-14, 42-37, 38-33, 33x24, 25-1.
175. 31-18, 20-14, 24-20, 35-46, 43-24. Wins.
176. 29-23-18, 30-24, 45-1.
177. 32-21, 16-27, 28-23, 48-31-38-32, 34-5.
178. 18-12, 3-17, 44-39, 50-39, 11-50, 24-20, 43-39, 49-43, 26-21, 37-32, 48-43.
179. 19-13, 18-9, 17-11, 47-41, 28-23, 44-39, 23-1.
180. 49-43, 22-18, 43-39, 47-27, 35-44, 26-17, 36-9.
181. 22-17, 12-8, 2-13A, 17-11, 11-7, 36-31, 26-10.
A 5-14, 27-22, 8-3.

182. 29-23, 46-41-37, 47-42.
183. 34-29, 42-37, 47-38, 17-11-38-32, 27-22, 22-33, 45-1.
184. 32-28, 23-19, 50-44, 31-27, 15-44, 48-19.
185. 15-10, 14-5 (28-17, 39-34) 40-34, 50-45, 39-34, 22-33, 45-1.
186. 33-28, 28-22, 22-13, 30-25, 25x1.
187. 35-30, 19-13, 47-41, 48-42, 50-39, 17-11, 30-24, 25-1.
188. 27-21, 28-23, 38-33, 42-38, 50-45, 45-1.
189. 33-29, 40-34, 42-38, 48-28, 35-24, 45-3.
190. 29-24, 47-41, 34-30, 28-22, 26-21, 21x25.
191. 34-29, 19-13, 29-23, 47-41, 46-32, 48-43, 36-31, 39-34, 40-35, 35x24, 45-1.
192. 28-22, 50-17, 19-14, 49-38, 40-35, 35x24, 25-1.
193. 2-30, 42-38, 41-36, 35-44, 36-27, 46-10.
194. 26-21, 36-31, 47-42, 27-21, 46-41, 48-42, 21-16, 16x20, 39-33, 34-5.
195. 48-42, 20-14, 29-23, 22-18, 32-28, 27-7, 43-38, 38-32, 42-2.
196. 17-12, 21-17, 24-20, 30-8, 31-26, 48-43, 34-30, 26-8 ou 30-8, 30-8 ou 26-8.
197. 32-27, 47-42, 46-41, 27-21, 33-29, 38-7, 35-2.
198. 39-34, 36-31, 27-21, 48-42, 42-33, 45-1.
199. 50-44, 31-26, 42-38, 39x30, 30-24, 49-43, 45-1.

200. 33-29, 47-41, 29-23, 35-30, 30-25, 25x1.
201. 18-12, 16-11, 37-31, 38-33, 33x24, 25-1.
202. 28-23, 45-40, 25-34, 47-42, 27-22, 32-14, 34-29, 44-40, 39-6.
203. 36-31, 28-23, 50-44, 33-28, 38-7, 31-27.
204. 24-20 (14-25), 31-26, 26-21, 6-8, 27-21, 16-27, 47-42, 43-21, 29-23, 33-2.
48-42, 30-25-20, 47-42, 26-21, 21x1.
205. 38-33, 28-39, 29-23, 19-28-48-42, 30-25-20, 47-42, 26-21, 21x1.
206. 17-12, 6-8, (6-26, 12-1 & 1-6), 18-12, 49-43, 39-48, 19-14, 14x3, 3x1.
207. 15-10, 45-40, 38-29, 46-41-48-43, 40-34, 29-40, 39-34, 50-45, 45-1
208. 49-43, 42-37, 29-20, 47-38-39-34, 33-24, 16-9, 24-2.
209. 44-40, 33-24, 27-22, 7-11, 22-18, 28-19, 25-20, 32-27, 37-30, 30-24, 40-34, 35-2.
210. 15-10, 33-28, 14-19, 38-33, 39-34, 34x32.
211. 50-44, 43-39, 27-22, 42-37, 46-41, 44-40, 37-32, 39-33, 34-25, 48-6.
212. 28-22, 17-28, 47-41, 48-43, 38-49, 18-12, 12x3, 3x5.
213. 35-30, 24-35A, 34-30, 22-11, 30-24, 37-32, 21-17, 38-33, 49-43, 26-21, 48-42, 50-45, 40-27, 45-1
A 22-11, 39-33.
214. 40-34, 18-23 (sinon 34-29!), 34-30, 45-40, 42-38, 38-9, 40-34, 35-2.
215. 21-17, 11-16, 20-15-10, 5-14A, 24-19, 30-10, 36-31, 48-42, 43-4.

A 4-15, 24-20, 30-8, 36-31, 48-42.

216. 27-21, 17-12, 7-18, 29-23, 38-32, 47-42, 50-45, 45x5.

217. 31-27, 14-19A, 34-30, 24-20, 28-23, 37-31, 50-44, 44-11, 48-17.

A 12-18, 34-30, 33-29.

A 13-18, 34-29. Wins.

A 14-20, 34-29, 12-18, 50-44, 17-22, 28-17, 21-12, 33-28. Wins.

218. 19-13, 18-22, 13-8, 37-31, 32-27, 22x31, 23-19, 28-22, 43-14, 48-8.

219. 28-23, 18-22, 39-34, 23-19, 47-42, 32-28, 38-40, 40-34, 48-43, 50-44, 45-1.

220. 44-39, 43-49A, 37-31, 47-41, 39-33, 34-32, 31-27.

A 36-41, 39-48, 30-24. Wins.

A 17-21, 26-17, 39-48. Wins.

A 43-48, 27-21, 42-38. Wins.

221. 33-28, 11-16, 34-29, 37-31, 38-33, 40-27, 33-2.

222. 16-11, 17-22, 23-19, 33-28, 27-22, 34-30, 39-10, 48-42, 44-4.

223. 28-22, 29-7, 22-17, 32-28, 22-27, 24-19, 28-22, 37-31, 38-23, 33-2.

224. 48-42, 3-9, 28-22, 32-21, 33-29, 38-18, 30-24, 39-34, 37-32, 42-4.

225. 25-20, 4-10, 20-15, 34-29, 27-22, 21-16x9, 15-2.

226. 27-22, 20-25 (ou 12-17, 4-9, 4-10)A, 26-21 & 28-23, 38-33

A 11-17 ou 12-18, 30-25.

227. I. 23-18, 20-24, 39-34, 44-49, 50-44, 33-4.

II. 23-18, 33-28, 50-30, 9-13A 20-15, 10-14, 30-24, 13-18, 24-19, 14-23, 15-10, 23-28, 10-4, 18-23, 4-10. Wins.

A 10-14, 20-15, 9-13, 30-24, etc.. Wins.

228. 48-43, 22-33A, 37-31, 25-20, 47-38, 50-44, 16-9, 44-2.
A 22-11, 16-9, 38-32.
229. 47-42, 8-12, 34-29, 27-21, 45-40, 28-17, 40-34, 32-1.
230. 43-39, 33-38, 39-34, 22-17, 16-7, 2-11, 49-43, 21-16, 16x7, 26-10.
231. 48-43, 33-38, 47-42, 50-44, 44x31.
232. 28-23, 31-37, 34-29, 47-42, 38-33, 40-34, 29-23, 45-1.
233. 29-23, 18-29A, 22-18, 15-10, 27-22, 44-39, 22-4.
A 26-37, 23-21, 11-17 f.e. 32x41.
234. 38-32, 27-38?, 48-43, 38-49?, 37-32, 47-41, 50-44, 45-1.
235. 19-13, 3-9?, 32-27, 29-7, 43-38, 36-31, 38-32, 33-11, 30-24, 34-1.
236. 37-32, 27-31, 47-41, 31-36?, 32-28, 44-40, 34x3, 3x40.
237. 22-17, 21-26, 17-11, 16-7, 15-10, 27-21, 38-33, 3-14.
238. 33-28, 14-19?, 38-33, 28-19, 26-21, 47-42, 42x4.
239. 21-16, 16?, 44-39, 28-22, 33-28, 26-8, 38-2, 39-33, 43-3.
240. 18-12, 7-18, 47-41, 16-11, 11x35, 49-40, 35-44, 43-49, 45-50.
241. 16-11, 18-29 (6-17, 28-22) 39-33, 29-38, 28-23, 36-31, 31x11.
242. 34-30, 23-18, 22-27, 28-23-37-31x11, 26-10, 2-5-3.
243. 38-33, 34-39? 18-13-9, 22-18, 28x17, 17-12, 26-21, 31-4.
244. 39-33, 38-42?, 37-32, 42-47?, 29-24, 22-18, 28-10, 27-21, 49-43, 50-44, 45-1.
245. 20-14, 10-19, 29-23.

246. 37-32, 31-37?, 17-12, 7-18, 28-22, 45-34, 41-5.
247. 32-28A, 14-20?, 28-22, 17-28, 36-31, 41-37, 49-43, 30-24, 24x4
A 30-25?, 14-19, 26-43.
248. 40-34, 39-30, 48-43, 38-49 ? 17-12, 28-23, 23x1.
249. 45-40, 30-35, 41-36, 31-37-47-42, 34-30, 44-40, 30-24, 25-1.
250. 37-32, 31-36, 19-13, 32-27, 47-41, 44-39, 43-38, 26-8, 25-1.
251. 4-27, 45-50 (33-39, 2-7-22) 43-39, 27-49. Wins.
252. 24-19, 13-24, 6-1, 33-38* 1-34, see No. 8*6.
253. 19-10-15 see No. 90.
254. 22-18, 8-40, 39-34, 23-12, 34-45, 29-33, 9-3, 12-18 (12-17, 3-21, 33-39, 21-27, 39-44, 27-22. Wins.) 3-20, 33-39, 20-9, 18-23, 9-14, 23-29, 14-20, 29-34, 20-25, 35-40, 25-30, 34-25, 45-43. Wins.
255. 48-34, 27-32 (45-50, 36-41. Wins.), 36-9, 32-37, 9-14, 37-42, 49-44, 42-48A, 34-30, 48-25, 44-40, 14-3, 3x48. Wins.
A 42-47, 34-1, 14-20, 1-6. Wins.
A 45-50, 14-3, 3x47. Wins.

Books written by Govert Westerveld

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08	1997	De invloed van de Spaanse koningin Isabel la Católica op de nieuwe sterke dame in de oorsprong van het dam- en moderne schaakspel. Spaanse literatuur, jaren 1283-1700. In collaboration with Rob Jansen. 329 pages. (Now not edited)	84-605-6372-3 hardcover
09	1997	Historia de Blanca, lugar más islamizado de la región murciana, año 711-1700.	84-923151-0-5

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10	2001	Blanca, “El Ricote” de Don Quijote: expulsión y regreso de los moriscos del último enclave islámico más grande de España, años 1613-1654. Foreword of Prof. Dr. Francis Márquez Villanueva – University of Harvard – USA. 1004 pages.	84-923151-1-3
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11	2004	Inspiraciones	Without publishing
12	2004	La reina Isabel la Católica: su reflejo en la dama poderosa de Valencia, cuña del ajedrez moderno y origen del juego de damas. In collaboration with José Antonio Garzón Roger. Foreword: Dr. Ricardo Calvo. Generalidad Valenciana. Conselleria de Cultura, Educació i Esport. Secretaria Autònómica de Cultura. 426 pages.	84-482-3718-8 paperback
13	2006	Los tres autores de La Celestina. Volume I. Foreword: Prof. Ángel Alcalá – University of New York. 441 pages.	10:84-923151-4-8
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14	2007	Miguel de Cervantes Saavedra, Ana Felix y el morisco Ricote del Valle de Ricote en “Don Quijote II” del año 1615 (capítulos 54, 55, 63, 64 y 65. Dedicated to	10:84-923151-5-6

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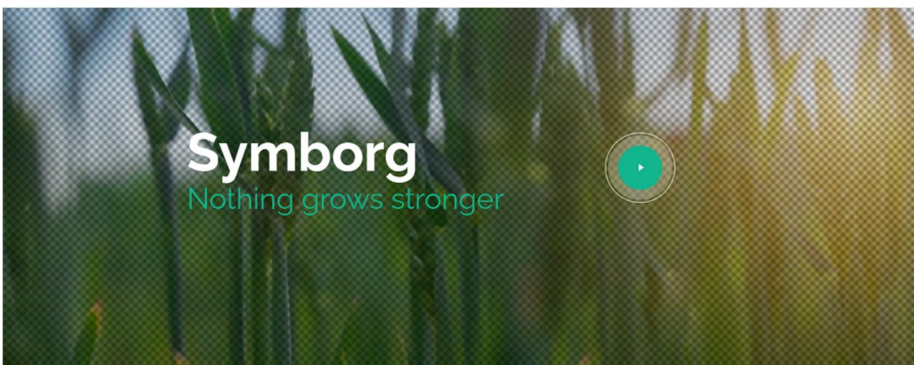


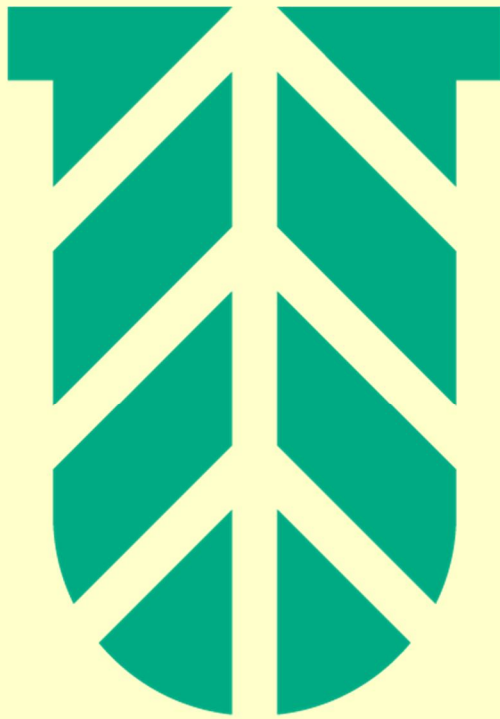
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